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Fall/Winter 1979 Premiere

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Answered

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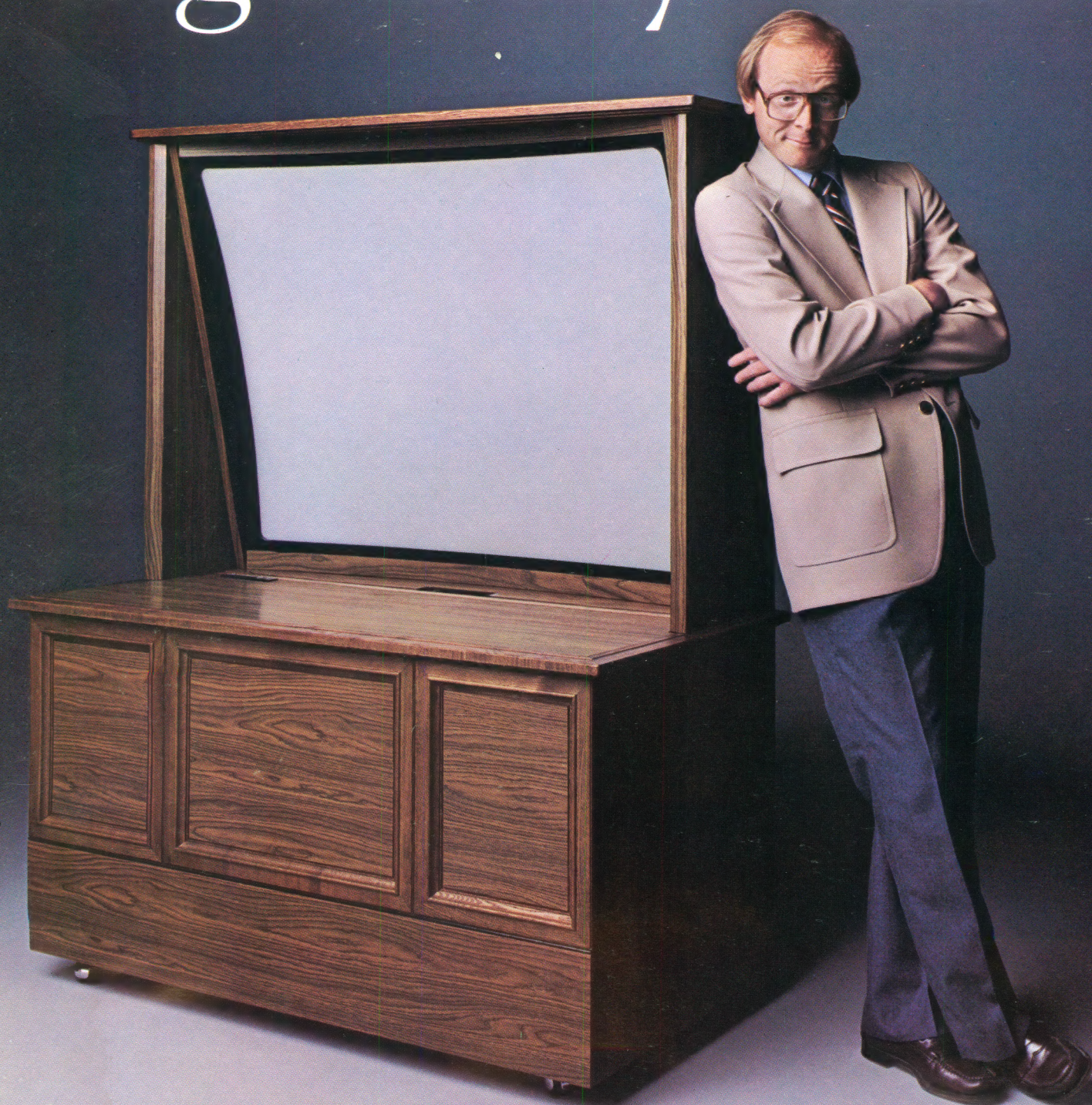
VIDEO CAMERAS
Buyer's Guide &
Shooting Tips

HOMI MOVIES
Preserve Your Best
On Videocassettes

COMING ATTRACTIONS
On Cable, Pay TV
And the Networks



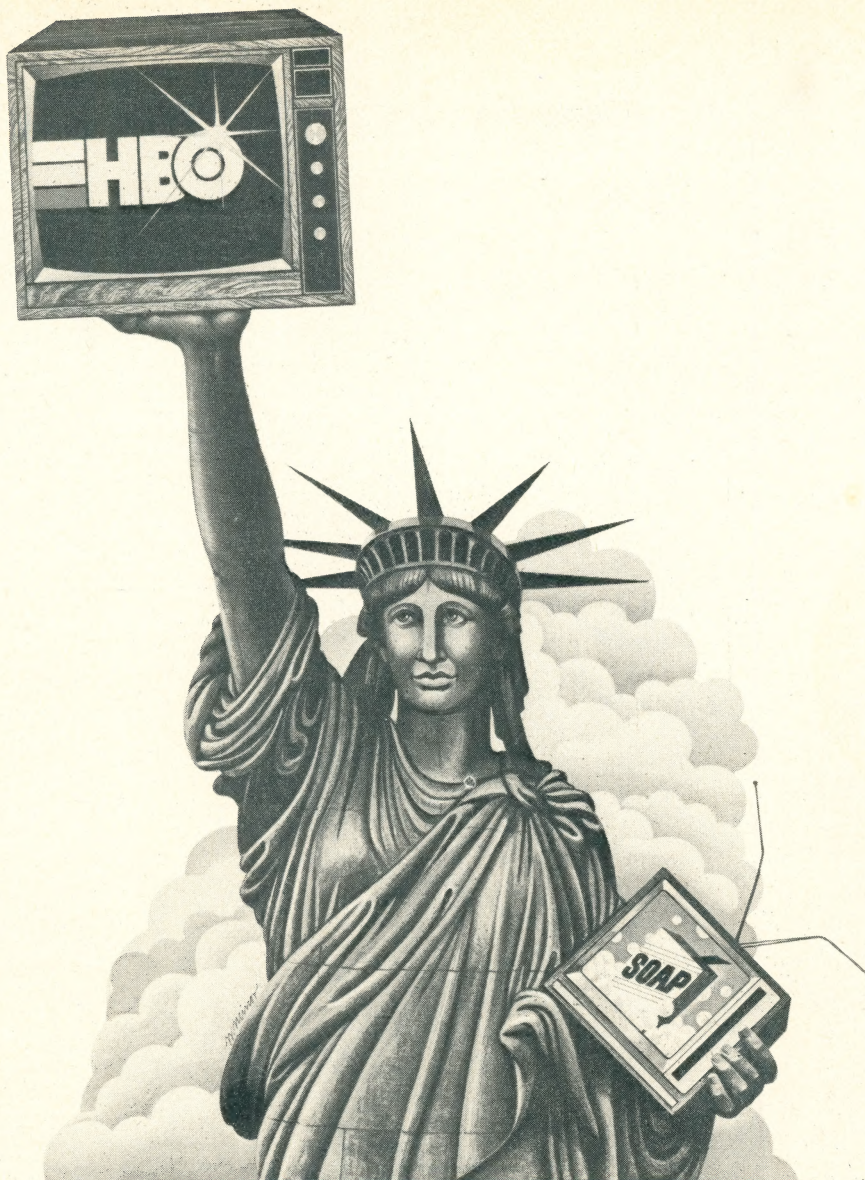
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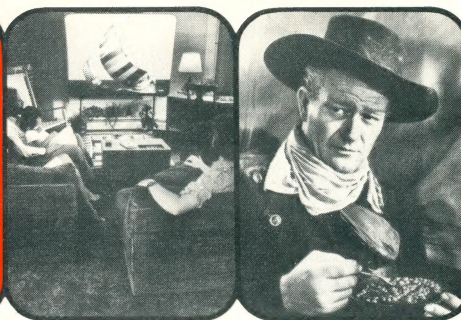


Quasar®: One great idea after another, after

Quasar Company, Franklin Park, Illinois 60131

WRITE 31 ON INFO CARD

Home Video



FALL 1979 PREMIERE ISSUE

VOLUME 1, NUMBER 1

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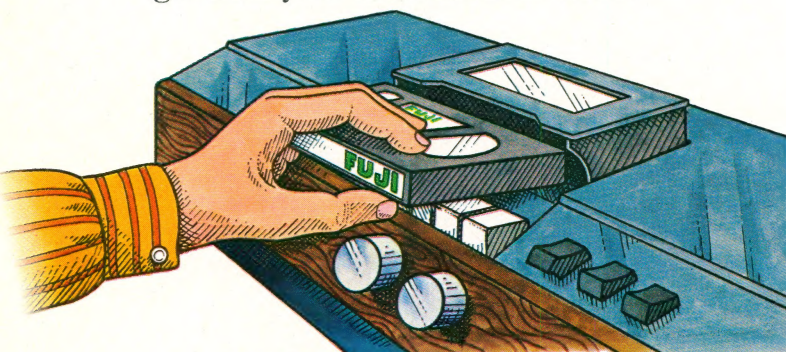
COVER: Skates alive! It's roller disco! And you can catch the fever on tape with your video camera and portable recorder. Fashions by Fiorucci. Camera and recorder by Sony. Photo by Kenneth Poulsen, courtesy of Sony, for Home Video.

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Understanding

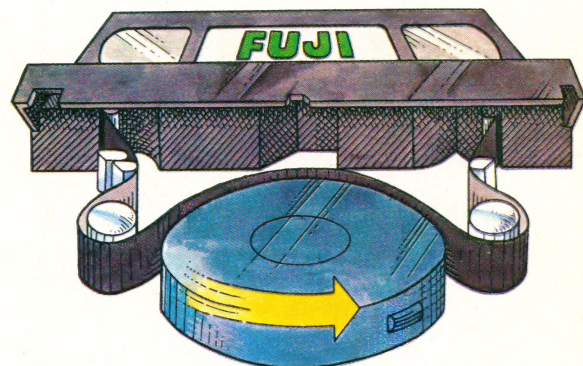
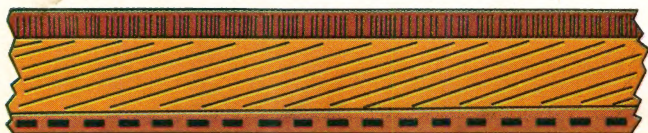
Some basic and important information about video from Fuji.

Better recordings. And fewer repairs. Despite the increasing popularity of video, all most people will ever know about videocassettes is how to drop them into a cassette machine to record or play back. But as simple as videocassettes are to use, they're actually quite sophisticated. So the more time you spend learning about them, the more you'll get from your investment in video.



A big job for a cassette. Whether VHS or Beta-type, videocassettes are similar to audio: a length of thin plastic tape, coated with microscopic magnetic particles and wound around two hubs inside a plastic shell. But most of the resemblance ends there, because videocassettes have a far more demanding job: accurately capturing and reproducing *more than 200 times as much information!* (Where audio frequencies range from about 20 to 20,000 cycles per second, video frequencies go from zero to *over 4,000,000 cycles!*) To make matters more difficult, your eyes are far more discriminating than your ears, so there's no way to escape a tape's deficiencies. Sooner or later, you discover there's no substitute for quality.

Two different methods of recording. Signals are recorded on videocassettes in two different ways. The first way, used for audio and "control" information, is just the same as on audiocassettes. But to get the high relative



speed between tape and head needed for *video* frequencies, another type of recording is used. One that audiotape technology can't cope with: High-speed *rotating* heads that record video signals *diagonally* on the tape.

While this method—helical scan—can produce a beautiful picture, it also creates more problems for the tape itself...problems we at Fuji solved many years ago. The worst of which are friction and wear, generated by moving heads of hardened ferrite that press into the tape while whizzing by it 30 times a second.

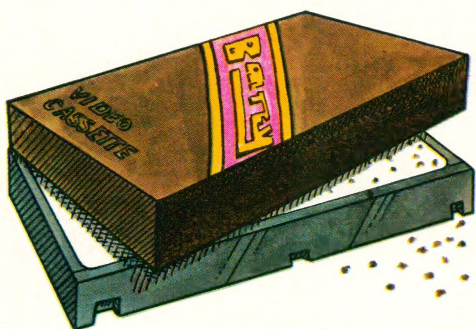


A super tape? That's what you need for good video. With smaller magnetic particles, distributed far more densely, to capture the increased amount of information. More *uniform* distribution, to prevent shifts in brightness and color. More mechanically stable, to prevent picture distortion or loss. *And most important of all, a tape free from dropouts.*

Dropout problems. Whenever the rotating heads lose contact with magnetic particles on the tape, you see white or black streaks across the screen called *dropouts*. These occur for many reasons—contamination by

videocassettes.

dust or dirt coming from outside sources, or even microscopic particles shed by labels and packaging. Uneven distribution of magnetic particles on the tape. Or most commonly, because of tape wear. For once magnetic particles begin to wear off from friction, a kind of chain reaction begins. Loosened particles slide between tape and head—causing more tape wear, more loose particles, more dropouts ...and ultimately, clogged heads requiring costly servicing. (Probably, just when you get that once-in-a-lifetime taping opportunity!)



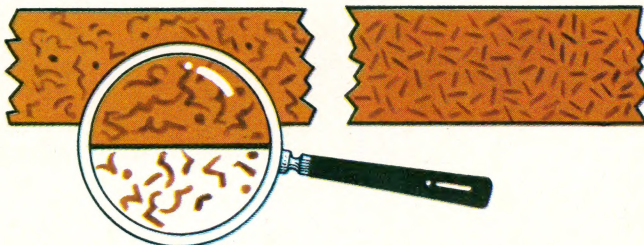
Better features...more problems.

Today's *second-generation* video recorders offer a number of remarkable features: Half-speed recording and playback that let you record twice as much programming on a length of tape. Plus slow- and stop-motion, to retard or even "freeze" the action on the screen.

But while they're exciting to watch, these features are putting your tape to its most difficult test. Because all require longer contact between tape and moving heads. Increasing the likelihood of wear...and making high quality more necessary than ever.

Fuji: a second-generation videocassette. As you can see, the choice of a videocassette is far more critical than audio. Because the wrong cassettes will not only annoy your eyes—they can actually *harm your recorder*, as well.

But you don't have to be an engineer to pick the best cassette. Rely on Fuji—the tape that broadcast engineers have used for more than two



decades. And the videocassettes that networks use themselves. Fuji's exclusive Beridox tape provides a crisper, clearer, more vibrant picture. With finer magnetic particles and more uniform distribution, to minimize graininess and snow. Higher precision and stability in cassette housings, as well as the tape itself. *And most important of all, a superior method of binding particles to film, giving you maximum freedom from dropouts*, for greater viewing enjoyment and trouble-free recorder performance. (Even our labels and packaging are specially plasticized, to prevent shedding!)



Fuji videocassettes are available in all popular recording lengths, providing the best results with *all* VHS and Beta recorders.* See the difference yourself, at your Fuji dealer.



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ReaderComment

Haven't you always wondered how the first issue of a magazine could have letters to the editor, since nobody has seen the magazine? Of course we have received many letters from people who heard we were starting **Home Video**, but rather than pat ourselves on the back with their comments, we will use this column, your column in the future, to introduce ourselves and let you know what we are trying to do.

There is a revolution coming in home entertainment and personal expression. It will have an impact on everything from soap to SAT scores. It will change the way we view the world, and the way we view ourselves. **Home Video** will be your guide to the revolution, helping you change and grow.

Television has had the greatest impact on American leisure time since the introduction of the automobile; it has had the greatest impact on how we view the world since the invention of moveable type. But until a few years ago, television was a passive medium. A limited selection of programs was available to be watched or not watched. The programs, expensive to produce and air, were aimed at the widest possible audience, and shown at times that most people might want to see them. Those of us who were not interested in the fare, or not at home for a show we liked, or caught with two shows we wanted to see at the same time, were out of luck. We had no control over, nor input into, this powerful medium.

It may seem strange, but the videotape recorder was not perfected until the 1950's, well after the acceptance of commercial tv. Until then, tv was either live or on film. Shows couldn't be recorded even by the networks! But less than thirty years after the first, crude, expensive recorders went into use, control over television became available to you and me.

With the introduction of the videocassette recorder, it was no longer necessary to see *The Tonight Show* at night. Nor was it necessary to wait until your station decided to show a rerun of your favorite show. Nor was it necessary to choose between two shows at the same time.

With the growth of cable television, television viewing was no longer limited to three or four or even seven options. There were now ten or 20 or 30 different channels, many showing highly specialized programming. Public access channels offered individuals the first opportunity to put their own creations on tv.

While videocassette recorders were first sold with the idea of recording off the air, the prerecorded cassette marketers quickly realized that you might like to see programs that weren't on the air right now, or had never been on television. At this point, we had better stop referring to television, since **we are not seeing** something far away via air waves or cable, and start talking about video.

Because now we have real choices to make in what we see. We can watch regular broadcast television whenever we want, not just when it is broadcast. We can watch a greater variety of programs, including specialized shows and the work of our friends and neighbors, with cable. We can watch everything from feature films to cooking lessons on our videocassettes. And, finally, we can make our own video programs.

We have the tv set. We have the recorder. Just add a camera and become a producer. Video belongs to us!

We mentioned soap and SAT scores. Television advertisers are concerned that you aren't watching their commercials when they want you to watch them. They are begging the cable companies to let them advertise on cable. The relationship between advertising and television is starting to change, and it will have a profound effect on the way products and services will be sold to you.

SAT scores have been dropping for ten years now, and television has been one of the factors blamed. But that was the television that kept families from speaking at home as they focused their eyes on a flickering light with a flickering message. That was not today's video, with computer-based games of skill, hundreds of educational programs on cassette, two-way cable tv with audience response, and an opportunity for the family to work together, learning and enjoying the creative

ReaderComment

skills required to make their own programs.

There are two great dangers in any revolution. One is that good old things will be destroyed with the bad. Quite frankly, we don't see that there is much to lose in the home video revolution. The other danger is that people will expect too much and become disillusioned, or not know what to expect and become disoriented. This is where **Home Video** comes in.

In every issue, we will bring you the information and inspiration to make the most of video, to let you know what is available, what's coming, and what to do with it. To help you find the equipment you need, integrate it into your home, and use it to your best advantage. To tell you what programs are available, and where to find them. To guide you in making your own video programs. To make video an active and rewarding part of your life.

In every issue, we will report on new programs on cassette and disc. As a premiere issue special, we present a roundup of 75 distributors of these programs.

In every issue, we will report on new equipment. In this issue, we are reporting in detail on video cameras and video games.

In every issue, we will discuss program-making techniques. This issue contains an article on keeping your camera steady when shooting.

In every issue, we will offer technical guidance and design advice on making home video work in your home. You will find technical information on VCR-cable connections, new furniture and interiors with video in mind, and valuable tips on projection tv sets in this premiere issue.

Video can integrate and relate to other media of personal expression, and in this issue we report on putting your 8mm and Super 8 movies on videocassettes, and on a photographer who makes color photos of images on his tv set.

We will be keeping you posted on the latest technology, and in this issue you'll read about the videodisc: what's available, what's coming, and what it all means. And in every issue, we'll present commentary on video in our lives, to keep the revolution in perspective.

We welcome your questions about video (our "Q&A" column is for just that) and we welcome your comments. After this premiere issue, "Reader Comment" belongs to you. We're looking forward to publishing your comments in the April issue and in each bimonthly issue to follow.

Let us introduce ourselves:

Barry Ancona (Editor) has been a writer and editor covering video, photography, motion pictures and audio-visuals for seven years. He is publisher of *Videography*, the monthly magazine for video professionals.

Diana Loevy (Managing Editor) has covered professional video for three years as associate editor of *Audio-Visual Communications*, a monthly for communications professionals and management.

Peter Caranicas (Senior Editor) has been covering video for half a dozen years, and is editor of *Videography*.

Mark Schubin (Technical Editor) is technological consultant to Lincoln Center for the Performing Arts, where he is responsible for all aspects of technical production and design for the Emmy and Peabody award winning series "Live from Lincoln Center" and "Live from the Met." He has been responsible for a number of "firsts" in television technique, is an inventor, and chairs a committee of the Society of Motion Picture and Television Engineers.

Michael Heiss (Equipment Editor) has been involved in the development and marketing of cable television and prerecorded cassettes for over ten years.

Rose Bennett Gilbert (Home Design Editor) is an experienced writer in the residential design and decorating field, and is the former editor of *1001 Decorating Ideas*. Her articles have appeared in many newspapers and magazines.

Joining us in preparing the premiere issue:

David Allen (Bringing Home the Big Screen) is a former tv producer and director and studio designer who now heads his own production company in Boston and writes a production column for *Videography*.

Ronnie Bronner (Hold it Steady!)

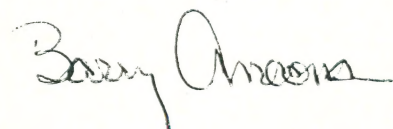
has been using media for personal expression, and writing about it for national publications, for over 40 years. He started with 8mm when it was first introduced and has worked in still photography and audio-visuals since the 1940's.

Peter Crown (On the Nature of TV Viewing) holds a doctorate in physiological psychology and teaches, lectures and consults on television.

Kathleen Lander (Video Games: Playing the Field) is a writer and editor for a consumer electronics dealer publication.

Gene Warren (Preserve Your Best on Videocassettes) is in a key position to comment on film-to-tape transfer: he is director of tv development for Fotomat Corporation.

All of us at **Home Video** are pleased to present our premiere issue, and we look forward to having you as regular readers for our next issue—April—which will go on sale in early March. Look for it at the store or newsstand where you found this issue—or start a subscription and look for it in your mailbox!



Barry Ancona
Editor

Home Video welcomes questions and comments, ideas and suggestions. Address all correspondence to Home Video, 475 Park Avenue South, New York NY 10016. Questions about home decorating and design should be sent to the *Home Design Editor*. All other questions should be sent to *Questions & Answers*. Letters commenting on the magazine should be sent to *Reader Comment*. All other inquiries should be sent to the editor. Please note the address on page seven for subscription orders and changes of address.

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
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Questions & Answers

SOUND IDEA

I have an RCA 200 VCR and recently signed up for Wometco pay tv. When the serviceman installed the decoder, he told me he was authorized to connect it to my VCR. I'm able to watch the programs without any problem, but I can't tape them. How can I hook up the cables?

John DeBartolo
Rosedale NY

You can't. You can't record the sound from the Wometco over-the-air signal. The RF output from the Blender-Tongue decoder, used by Wometco and some of the other subscription tv services, does not include the audio. The sound comes out of the speaker in the decoder box, not from your tv set. And we don't recommend fooling with the decoder box.

ONCE & FUTURE FORMATS

I've been a home video buff for almost three years. My first machine was the one-hour Sony Betamax. I sold it, and bought the two-hour Zenith Beta. Now I hear that Sony has a three-hour Beta II, but since it has only the one, slower speed, I won't be able to play back all the material I've recorded on my first unit. Here are my questions:

(1) Why didn't Sony include a speed selector on the Beta II for people like me who have built up a tape library?

(2) Is Sony planning to bring out a machine with a speed selector?

(3) Will we always have both Beta or VHS, or is one of them going to win out? If VHS is going to win, I'd like to sell my Beta tapes while I can still see daylight!

Joseph Lanzi
Matawan NJ

The new Sony SL-5400 and SL-5600 Beta II and III machines do have a switch that permits playback of Beta I tapes. There are no freeze-frame, search or Betascan capabilities in the Beta I mode, but you can play your library on these units. As to formats, we can tell you that there will be many more than just Beta and VHS! But you should always be able to get blank Beta tapes. Unlike the early format casualties like V-Cord II and VX, both Beta and VHS have enough machines in American homes to assure a supply of tape

even if both are surpassed by new formats.

COMPATIBLE CAMERA

I'd like to know about the compatibility of portable video cameras and home recorders. Can I buy a portable camera now for use with my non-portable recorder, and still use it later with a portable recorder?

Jim Robbins
Atlanta GA

Some portable cameras draw power from the portable recorder; others have their own, independent power supplies (batteries or ac adapters). You'll be best off with one of the "independent" cameras, since your home VCR will not have a power output to run a camera, but will have a video input to accept and record the signal from the camera. Indoors, with your present recorder, you'll have both camera and VCR running on house current; when you buy your portable recorder, it and the camera will run on their own battery power. For more information, see the article on cameras in this issue.

PIRATE'S CODE

I've noticed that some prerecorded cassettes I've purchased produce vertical roll when viewed on my Zenith System 3 tv set. Which is a problem, because the System 3 doesn't have a vertical roll control. Using a Zenith black-and-white portable that did have the control, I was able to improve things, but the picture still wasn't perfect. I called Zenith, and they offered a modification for the System 3, replacing a resistor, which they said a service person could do in the field. I can't believe I'm the only person with this problem. What gives?

Richard Johnson
Burbank CA

The cassettes you purchased probably had some sort of anti-piracy coding to defeat attempts at duplication. Many of these anti-piracy systems alter the tape's sync signal slightly, activating the muting circuit in your VCR to prevent copying, but permitting playback on a tv set. Some tv sets and video projector chassis react unfavorably to this alteration. Many tv set manufacturers do have modifications available to help sets produce better pic-

tures from VCRs, but you've already gone that route. We suggest you ask your program supplier to exchange your troublesome cassettes for copies with a weaker anti-piracy sync interference, or with none at all.

PLAYING IT SAFE

I need several VHS players. Not recorders, just playback units. Are they available? Also, how can I find out about getting licensed to assemble playback-only machines from components?

Bill Weir
Norman OK

Panasonic makes two versions of a VHS play-only machine for the industrial market, so you'd have to contact an industrial dealer. JVC has a portable play-only unit at over \$900. But if you're after play-only machines to save money, forget it. Industrial units are generally not sold at discount, and certainly not at the big discounts available from some retailers. You'll save money buying a consumer market recorder. As for licensing for manufacture, contact JVC (the VHS designer and license holder), but don't hold your breath waiting for permission.

TAPE IT OR LEAVE IT

Where can "Live from Lincoln Center" opera programs be purchased? Lisa Menotti
Fairlawn NJ

They can't. Not from legal sources, anyway. If you'd like to see them made available, we suggest you write to John Goberman, the executive producer of "Live from Lincoln Center" (Lincoln Center for the Performing Arts, 140 West 65th Street, New York NY 10023).

BAD TIMING?

What good is a seven-day, multi-channel programmable recorder if it only holds one cassette? Can I get an automatic cassette changer for my VHS machine?

Tony Lamarca
Brooklyn NY

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Questions & Answers

coming nine-hour tapes will hold more than you'll probably have time to watch when you get home. There are no VHS cassette changers around right now, although Sony did have a Beta changer out a few years ago. If you must tape everything, you'll be interested to know that David Brough, whose Northern Access Network broadcasts to 25 villages in northern Canada, uses a Betamax modified to play Beta tapes off the reels of an old "open reel" industrial recorder, giving him up to 24 hours of continuous play.

HEAD TROUBLE

I have an RCA 400 VCR. They tell me that the movies I record on LP (four hour) will not be watchable in a year or two if I have the heads changed or aligned. Is this true?

George Weintraub
Miami FL

Absolutely not. If your heads are properly aligned now, replacement or servicing of the heads by a com-

petent repair person will pose no problem. If the heads are bad now, of course, they won't record properly. VCRs should not be subjected to abuse or tinkering (i.e., screwdriver exploration), and should be properly packed when shipped.

A YEN FOR VCRS

I've heard that all home video recorders, regardless of brand name, are really made by two Japanese companies. Is this true?

Bob Simmons
New York NY

It was, but it isn't now. Sony, the developer of Beta, makes its own units and makes Beta units for Zenith. Matsushita has been licensed to make VHS units by JVC, the VHS developer, and makes them for its own brand and for Panasonic and Quasar (which it owns), and also for Curtis Mathes, General Electric, Magnavox, RCA and Sylvania. Sanyo, Sharp and Toshiba make their own Beta units, and Sanyo

makes the Sears unit. Akai, Hitachi, JVC and Mitsubishi make their own VHS units.

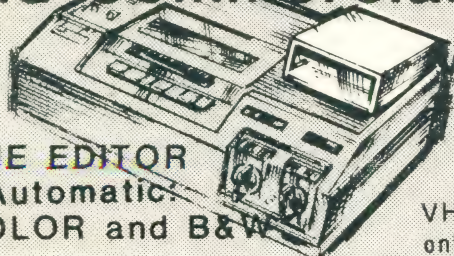
TIME WARP

Is there an inexpensive time-base corrector on the market for casual duplicating?

John Castle
Santa Ana CA

You shouldn't need a time-base corrector for "casual" duplicating. But let's explain time-base correctors briefly. Television signals carry picture and sound information, and synchronizing signals to get the picture on your screen properly. Your tv set has a certain amount of latitude in receiving the sync signals and still displaying the picture properly. Videotape is not a perfect medium for carrying signals because it can stretch, or degrade from heat or humidity. And tape players may not be perfectly on speed. Time-base correctors are used in professional video operations to correct sync sig-

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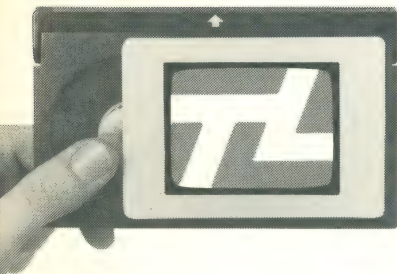
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800 523-7600 (national) or

800 662-5180 (in Pennsylvania),

and ask for operator number 101.

Or fill out and return this coupon to:



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FREE DUST-PROOF VIDEOCASSETTE JACKET

- ☐ I do not wish to accept the special two-to-four hour cassette offer, *but* please send the free dust-proof jacket to the address in the coupon. 9-03

Please send me the two-to-four-hour cassette containing your brief message and the free videocassette dust-proof jacket. My VCR is (check one) BETA ☐ VHS ☐.

Check method of payment:

- ☐ Enclosed in an envelope is the coupon and my check or money order for \$12 plus local tax (if applicable). 9-01
- ☐ Charge my credit card \$12, plus local tax (if applicable). 9-01
- | | |
|---|--|
| American Express <input type="checkbox"/> | Diners Club <input type="checkbox"/> |
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Both offers expire December 31, 1979, good only in continental U.S. Limit one per customer.



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presents:

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bring you a great new idea
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Why would TIME LIFE VIDEO sell a new top-of-the-line name brand two-to-four hour videocassette for just \$12 or 40% off the suggested retail price?

Because we want to use a small portion of the cassette (which you can, of course, erase later) to present a message so exciting that we thought a videocassette recording was a great way to bring it to life.

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So fill out and return the coupon with your \$12, stating whether you want your cassette in the BETA or VHS format. Or call the 800 number listed in the coupon.

For just \$12, you'll be getting a fantastic videocassette buy, and information about a great new way to save a lot more.

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FREE DUST-PROOF JACKET Even if you don't want to take advantage of our videocassette bargain, you can get a free, durable dust-proof jacket that fits both BETA and VHS videocassettes. Just fill in the coupon or call the toll-free number.

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800 662-5180 (in Pennsylvania),

and ask for **operator number 101.**

Or fill out and return this coupon to:



TIME LIFE VIDEO

Harrisburg, Pa. 17105

Please send me the two-to-four hour cassette containing your brief message and the free videocassette dust-proof jacket.

My VCR is (check one) BETA ☐ VHS ☐.

Check method of payment:

☐ Enclosed is my check or money order for \$12 plus local tax (if applicable). 9-01

☐ Charge my credit card \$12, plus local tax (if applicable). 9-01

American Express ☐ Diners Club ☐

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Credit card _____ exp. date _____

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Free Dust-Proof Videocassette Jacket

☐ I do not wish to accept the special two-to-four hour cassette offer, *but* please send the free dust-proof jacket to the above address. 9-03

Offer expires December 31, 1979, good only in continental U.S. Limit one per customer.

Questions & Answers

nals. But if your "casual" duplication consists of making one copy of one existing cassette, you won't need time-base correction if you've got a decent tape and two decent machines.

GETTING SERIOUS

I'm planning to buy a $\frac{3}{4}$ " portable VCR and an ENG-type camera and a used 1" VTR and broadcast studio camera. In my opinion, serious video amateurs will prefer $\frac{3}{4}$ " to $\frac{1}{2}$ " for production, just as serious amateur photographers use 35mm SLRs instead of Instamatics. What do you think?

Larry Franklin
Washington DC

We think you'd better have a lot of money. Also, we think you're wrong. Sure, $\frac{3}{4}$ " offers better quality than $\frac{1}{2}$ ", but why stop there? Why not 1" Type C, or 2" quad? Because few amateurs will want to put \$50,000 or more into a very basic home video set-up. And the analogy with still

cameras isn't appropriate. Why not move from 35mm SLRs to a 60mm Hasselblad or an even larger firm format. And the price differentials between even a Hasselblad and a pocket camera are not as great as between home video and professional video equipment.

CROSSED WIRES

Two questions for you:

(1) I notice on playback of some of my year-old Beta tapes that I'm getting a quiver in the top portion of the viewing image, especially on long shots of people's eyes. Does time increase this? What can I expect from my tapes in the future?

(2) A friend of mine has a Magnavox VHS recorder, and recently had cable tv (with the Prism pay service) and an FM connection for his radio installed. He had his VCR tape a program while he was out. When he returned, the tape contained the video from the desired program, but the audio was an FM station. What

should he do?

Robert Bonato
Vineland NJ

(1) Be sure that your VCR's tape tension is proper, and store your tapes in a cool area. Tape stretched from heat will degrade the signals. You could ask your tv service person to adjust your set to give a very fast horizontal frequency time constant. Also, ask the manufacturer (or an authorized repair facility) if there are any modifications available for your set to improve VCR playback. (2) It is remotely possible, but highly unlikely, that a non-linear amplifier in the VCR is accidentally doubling the FM frequency into channels 7-13. It is much more likely a case of crossed wires. Have your friend read the article on connecting VCRs for cable in this issue.

Home Video welcomes your questions. Send them to: Questions & Answers, Home Video, 475 Park Avenue South, New York NY 10016.

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RE-USE VIDEOCASSETTES WITH NO LOSS OF QUALITY!

Here's the electronic videocassette eraser for professional and home use. Erases 100 times better than the recorder's internal erase mechanism.

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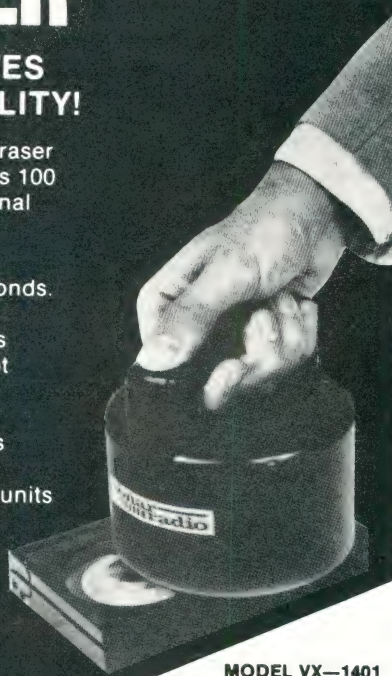
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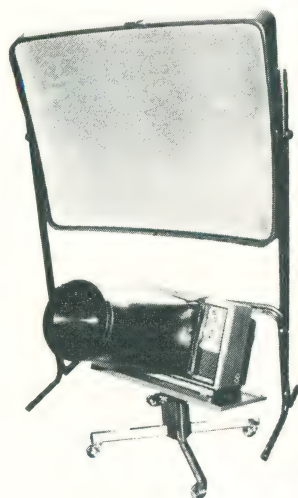
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THE MOVIE PLACE TO SHOP AND SWAP

NEW CLUB.

The Video Exchange is a club for swapping VCR movies and shopping for VCR equipment at discount prices. When you become a member you virtually eliminate the need ever again to rent, borrow or buy VCR movies



Regularly \$499

**Members price
\$399**

because you can swap for the movies you want. It's a great way to beat the high retail costs of pre-recorded movies.

MOVIES.

Below are just some of the fantastic movies members have available for swapping: (Beta or VHS)

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The Story of O
The Bible
French Connection
Paper Chase
Deep Throat
Tora, Tora, Tora
Devil in Miss Jones
Valley of the Dolls
The Graduate
Alice in Wonderland
Sand Pebbles
W.C. Fields
Super Vixen
Man and a Woman
The Robe
Papillon
Hombre
Groove Tube

Carnal Knowledge
Flesh Gordon
Grapes of Wrath
Longest Day
Agony and the Ecstasy
Hunchback of
Notre Dame
King and I
Beneath the Planet
of the Apes
Blue Hawaii

**And many more . . .
all swapped between
TVE members.**



Blank Tapes
Regularly \$29.95

**Members Price
\$18.50**

THE IDEA.

By joining, you will receive 12 newsletters. The newsletters will

list all members and movies available to swap. The list will be updated each month. In addition the newsletter will list great deals on video equipment and tape.

Two examples of the deals offered in the Video Exchange are: a Dynavision big screen projection system regularly \$499, members price \$399. The Dynavision converts a normal screen into a giant 4 foot screen in just minutes. Or purchase 4 hour VHS tape regularly \$29.95 for just \$18.50.

Between now and Dec. 1st we are offering two special member-

ships. A three month trial membership for just \$18 or a one year charter membership for just \$60 (a savings of \$12). With either you'll receive a 5 cassette video cassette holder worth \$9.95 absolutely free.

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☐ VISA

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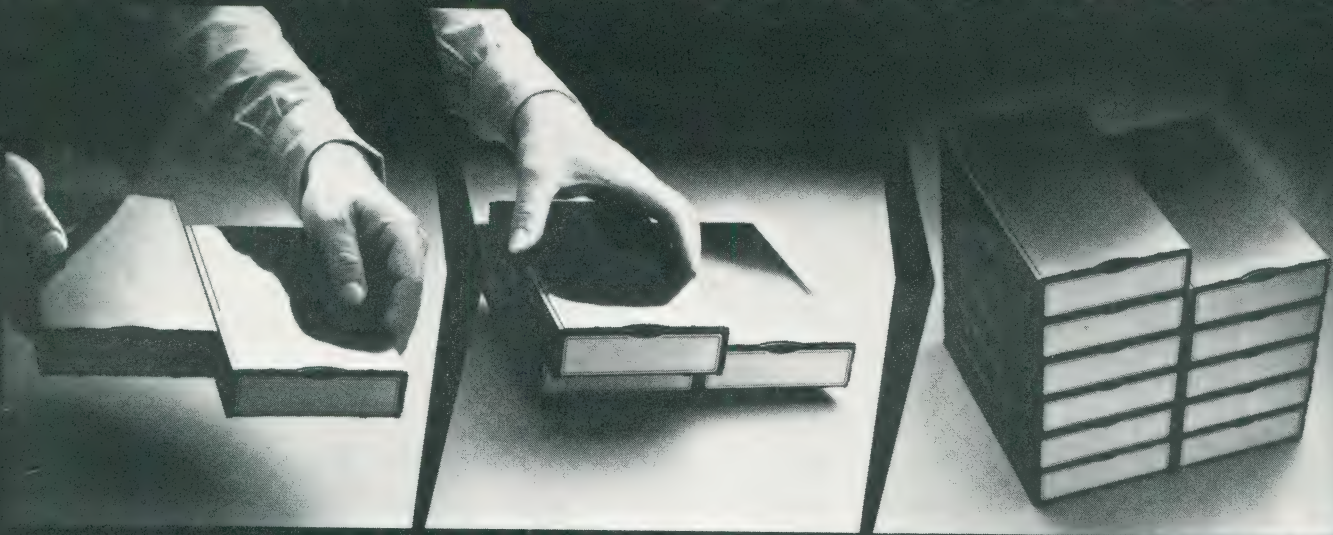
TO JOIN CALL 1-800-845-4362 OR MAIL COUPON TO:

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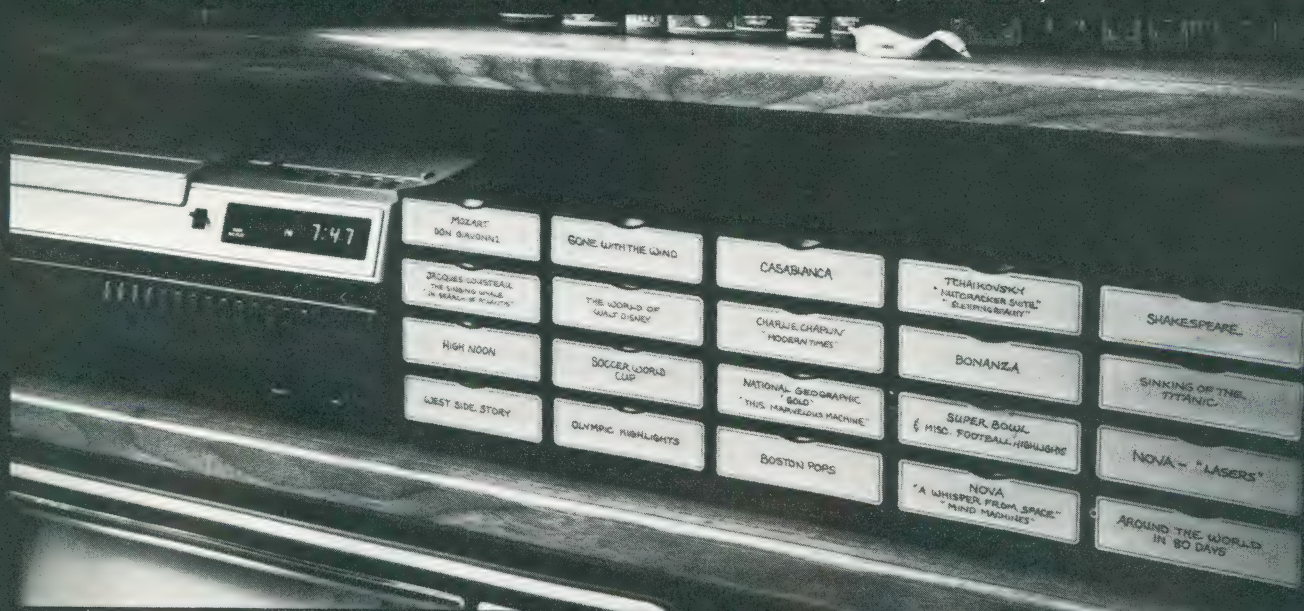
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SHAPE VIDEOBOX



The Shape Videobox is a compact modular storage system. Each Videobox will interlock with any other Shape Videobox to make any system combination you can think of. At the touch of a finger, the Videobox dispenses your cassette automatically. And, you can insert a cassette just as easily.



Shape Videobox. The component that stores and protects your VHS or Beta video cassettes.

Get your Video Cassettes in Shape.

Keep them clean! Keep them safe! Keep them accessible! Keep them in a Videobox! Build a complete storage system to any size and configuration you wish. But whatever you do...

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VideoTimes



John Wayne Mania

Sales of John Wayne films went up 300 percent after the actor's death, reports Nick Draklich, president of The Nostalgia Merchant. The firm offers a dozen of The Duke's films on cassette, including *Fort Apache*, *Tall in the Saddle*, *She Wore a Yellow Ribbon* and *Flying Leathernecks*.

Meanwhile, ABC is working on a three-hour Wayne biography. The network has the cooperation of the Wayne family, and son Michael is serving as producer. Warner Brothers is working on a tv bio for CBS without family support.

Oooh Nooo, It's Mr. Bill

Do you sit through all of *Saturday Night Live* just for a glimpse of the Mr. Bill Show at the end? Now you can rest your weary eyes because most of the Mr. Bill segments have been collected on a half-hour videocassette from Video Tape Network. The Mr. Bill shows, which run from three to five minutes each, have become cult classics. Mr. Bill T-shirts have become hot items and Bill's familiar, plaintive cry is uttered by cultists everywhere. The Mr. Bill Show tape sells for \$39.95 and contains the adventures of the unlucky protagonist, his dog Spot, and of course, the feared Mr. Sluggo and Mr. Hand.

Are Your Curious (Blue)?

Legend of Lady Blue won the award for Best Picture. If that isn't the way you remember it, it's because this was another awards ceremony—the Third Annual Erotica Awards, to be precise. Complete with pickets and local news coverage, the Adult Film Association of America handed out awards at the Hollywood ceremonies, citing the best of the blue films (conveniently available on videocassette). Among the other winners: Deseree Cousteau for Best Actress in *Pretty Peaches*, *Sex World* (Best Musical Score), *Take Off* (Best Cinematography) and *Joy of Fooling Around* (Best Foreign Film).

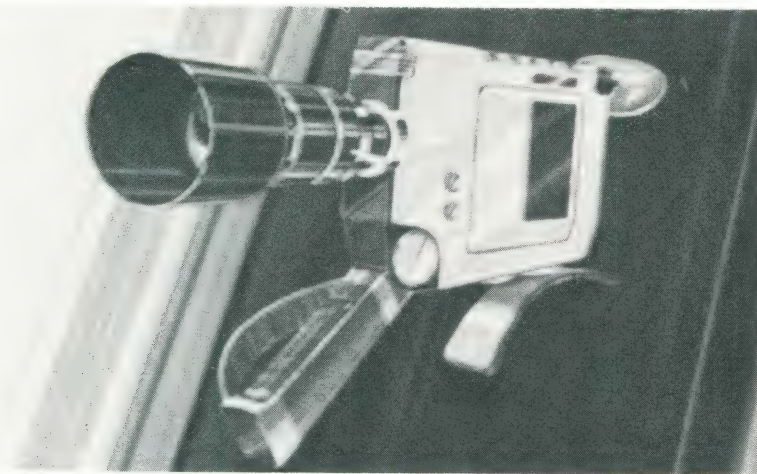
Are You Normal?

Are you dissatisfied with broadcast television? Have you heard of cable tv? Are you more interested in cable as you learn more about what it offers? Yes to all three? Good. You're normal, according to a study conducted by Peter D. Hart Research Associates for the National Cable Television Association. Among the other startling discoveries in the 15-city poll: despite your dissatisfaction with broadcast television, tv viewing occupies quite a bit of your leisure time; also, the thing you like best about cable tv is that there is a greater choice of programs to watch. Are there any questions?



News, News and More News

If you have always been a fan of 24-hour, all news radio, perhaps you could learn to love 24-hour, all news television. Next June, all news tv will become a reality if Ted Turner has his way. It is well known that communications magnate Turner does things in a big way and the 24-hour news station will be no exception. For starters, Daniel Schorr, former CBS newsman, will be the senior Washington correspondent, William Simon, former secretary of the treasury, will provide economic and political commentary, and such diehard adversaries as Bella Abzug and Phyllis Schlafly will be offering a running (and probably flying) commentary on the news. The around-the-clock news service is now being offered to cable stations, and so far, about 200 systems have signed up. The news will be anchored by hometown Atlanta station WTBS, which until its recent call letter change was WTCG. In case you haven't noticed, the new call letters stand for the Turner Broadcasting System.



One Step Beyond

Look out, Beta! Look out, VHS! Here comes LVR. That's longitudinal video recorder, and LVR promises a more compact cassette than the helical-

scan systems of today's VCRs. So compact, in fact, that the Toshiba video camera in the artist's rendering has the LVR recorder *inside* it. While the Toshiba LVR is still in development, the German firm BASF showed a production model LVR at a Berlin

trade fair. The BASF unit weighs eleven pounds (plus battery) and uses a three-hour, single-reel cassette. No word yet on U.S. introductions.

Home Earth Station

First, we put a tv antenna on the roof. Then we took it down and hooked up to cable. Now, COMSAT suggests you put up the antenna. Well, not just an antenna, but a dish receiver, so you can pick up programs directly from their satellite 22,000 miles away. The Communications Satellite Corporation reports it is negotiating with suppliers and producers (including MCA's Lew Wasserman) to get a direct satellite-to-home service going by 1983. Do not expect the broadcasting and cable industries to take the proposal lying down. Watch for fireworks when COMSAT applies for an FCC license for the service.

The Greatest Romance and Adventure in a Thousand Years!

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INTRODUCING

THE INDUSTRY'S FIRST VIDEOMAGAZINE



Produced and distributed on video, the charter program, "Fashion of the 80's," premieres on November 20, 1979 at the Videofashion studios.

Fashion is an ideal industry around which to develop a videomagazine. It has a rich tradition in newspapers and magazines, yet commercial television has not found the key to developing the subject. Consumers are captivated when they see fashion coming alive on video in showrooms and store windows. Video has already proven itself as a powerful editorial and merchandising force in fashion.

Now in its fourth year, Videofashion, Inc. is the premiere company in fashion video. Working closely with America's prominent designers like Calvin Klein, Halston, Ralph Lauren, Bill Blass, Anne Klein and many others, Videofashion has produced hundreds of programs for sales training, point-of-purchase, store windows, schools, television news, and talk shows (e.g., the Today Show).

Videofashion Quarterly is a half hour program with a frequency of four times per year — November, February, May, and August. The Quarterly is designed creatively and economically to thrive without sponsor advertising. It is not being offered to commercial broadcast television.

Videofashion Quarterly is being marketed world-wide on videocassettes, videodisks, film, hotel systems, subscription and pay television.

Arrangements are now being made with distributors, sales agents, catalogue houses, etc. For further information contact Nicolas Charney (212) 759-5111 or write to Videofashion, 226 East 54th Street, New York, NY 10022.



THE NEW WAY TO LOOK AT FASHION



Cruising

Following in the footsteps of the made-for-tv movie tradition, Showtime will be offering the first made-for-pay cable movie called *Don't Miss the Boat*. In the movie, funny things happen to Jo Anne Worley, some unknown tv character actors and

look-alikes of Humphrey Bogart, Elizabeth Taylor, Telly Savalas, Barbra Streisand and Richard Nixon. Does this sound like a floating version of *Laugh-In*? You'll find out when it plays on the Showtime pay tv system early in 1980. The 90-minute production, now famous for its low budget, was shot in one-inch videotape during an actual ten-day Caribbean cruise on the S.S. Marconi.

And watch for the disco record of the movie's theme song.

Words from our Sponsor

Everyone hates commercials, right? Maybe, but when commercial haters are asked which commercials are their favorites, they often wax nostalgic over Speedy Alka-Seltzer, Bucky Beaver and Buster Brown. This observation was made by the folks at Vid West Studios, Hollywood in their research for *We'll Be Right Back*, a one-hour documentary on the tv commercial. The producers are currently trying to sell their product to the networks and they promise it will be chock full of commercial classics. Remember Lucky Strike's square-dancing cigarettes? The Excedrin Headache Number 213? Look Ma, no cavities? I want my Maypo? The highest and lowest examples of the medium will be represented.

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Choose from any one of 20 different half-hour Cartoon Festivals—a \$24.95 value—featuring the best of Mighty Mouse, Heckle and Jeckle and their other cartoon friends when you purchase any regularly priced videocassette movie from Magnetic Video. Pick from our exclusive new releases like *"Butch Cassidy and the Sundance Kid," "In Praise of Older Women,"* and *"The Duchess and the Dirtwater Fox."* Or any of 200 other top titles from America's largest library of uncut, professional quality videocassette movies. What better way to find something good on TV? A feature film of your choice and a good laugh on us. At participating Magnetic Video dealers everywhere.



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VideoTimes



Video "Jaws"

Underwater photography is exciting, but getting a video camera down there is either awkward, expensive or both. Off-shore oil rigs use underwater video cameras for inspections and professional folks have underwater housings for their equipment, but the price tag runs about ten times what we pay for a camera.

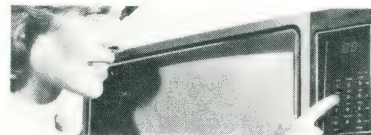
To the rescue of the scuba-diving video set comes George Montiero of Instant Replay, a video production company in Coconut Grove, Florida. Montiero's housing is made of PVC piping and plexiglass windows from your local hardware store, and water-tight latches and power connectors from marine supply outlets. Cost is about \$100. The recorder, of course, stays on the boat.

Montiero, who has built underwater casings for motion picture cameras, is sure his video casing will work. He'll be using it to cover Underwater Expeditions Unlimited's search for treasure from a sunken galleon 15 miles off the Cuban coast. Look for the results in Instant Replay's (sometimes) monthly videotape "magazine."

But Will it Fly?

What would life be like if your television set could wake you up each

morning with *The Today Show* and put you to bed each night with *The Tonight Show*? Would it be paradise if you could program your set a week in advance so that you wouldn't be burdened with the messy chore of having to actually get up and tune in your program choice each day? And wouldn't you like your tv set to automatically turn on a lamp or two when you leave the house? Well, all of this could be yours for a mere \$570 investment in an RCA AutoProgrammer, a new 19-inch model in the company's ColorTrak line. No more mundane alarm clocks. No more manual channel changing. This little baby has a seven-day memory that provides these labor saving devices. All this, and flesh tone correction, too.



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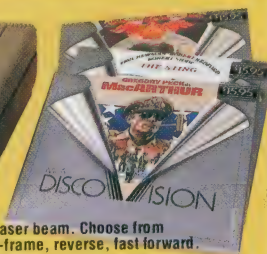


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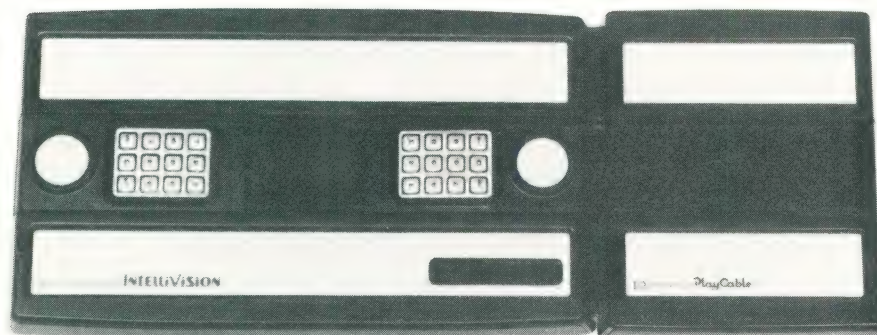
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HV-1

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Video games are getting more sophisticated. Are you ready to play with a computer at the other end of your cable tv service? Jerrold Electronics' PlayCable service is being test-marketed in New York City (Tele-

prompter), Atlanta (Cox Cable) and Denver (ATC and United). First offerings include football, baseball and basketball games. More than a game service, Jerrold is planning educational services for kids and tax computations for the rest of us. Mattel will be supplying PlayCable's "Intellivision" home terminal, available from cable tv operators and selected retail

outlets for about \$250. Service will cost about \$10 a month.

Format Wars

May the magnetic force be with you: here comes another VCR format. This one, from the Dutch N. V. Philips, is an eight-hour unit called the VR-2020, and it will probably be introduced in Europe this year. While the Philips unit is helical scan, like Beta and VHS, and uses half-inch tape, like Beta and VHS, it records and plays on half the tape width, in both directions. If this sounds familiar to you audiophiles out there, good. The reversible audio cassettes we all use were developed by Philips and are made under license from them. The VR-2020 could be the start of something big. By the way, the VCR has freeze-frame, remote control and a search feature, and is a 16-day, 5-program, 26-channel programmable.



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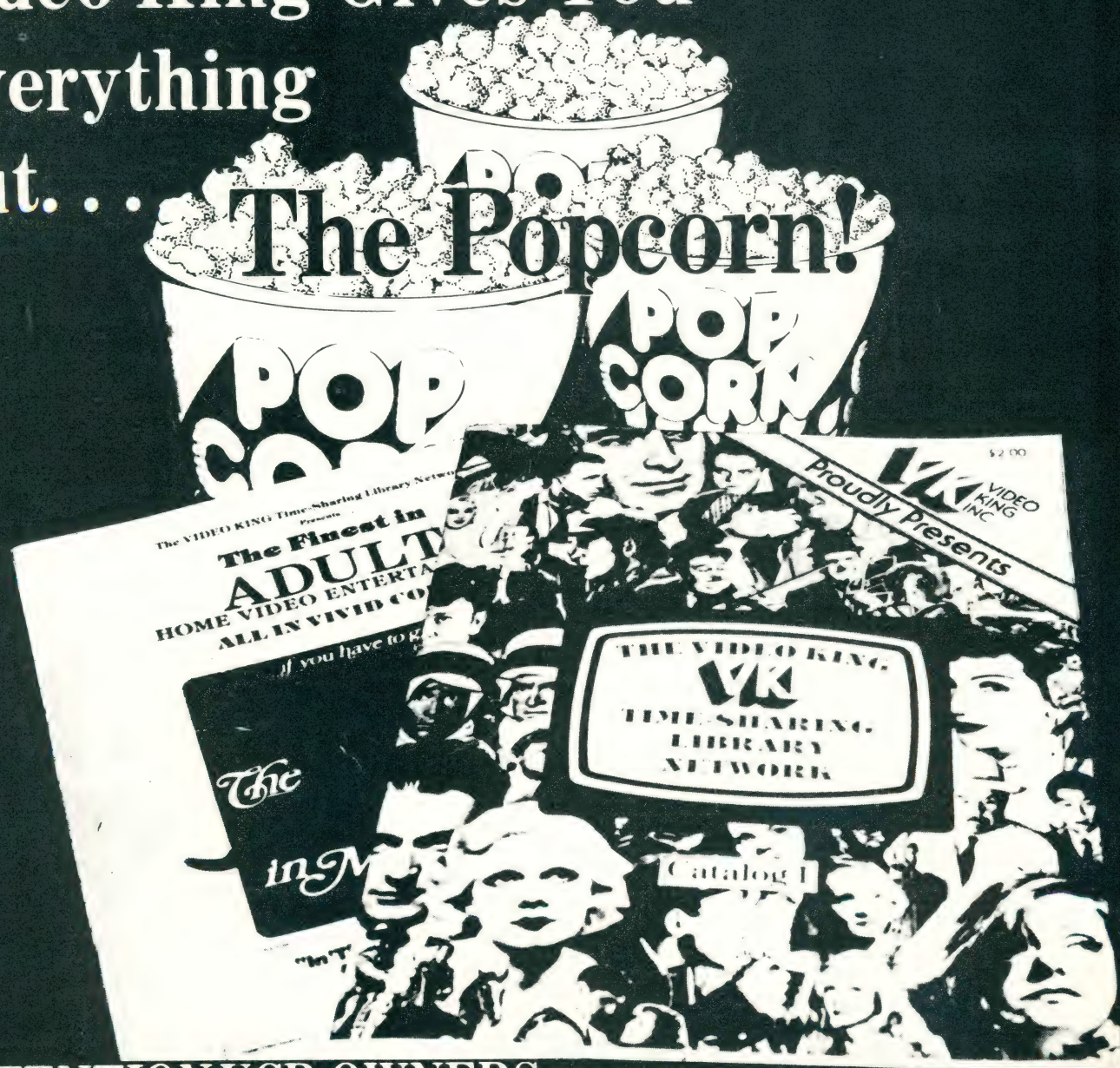
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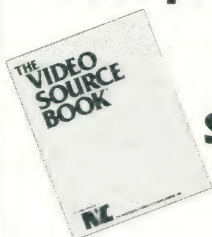
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VideoTimes

Meet the Beatles

You may get the chance, with your VCR. EMI, the film-tv-record company, will enter the prerecorded videocassette business before the end of the year with a selection of its old films. EMI has been producing films since 1927, including the early Hitchcock films and, more recently, *Death on the Nile*, *Convoy* and, with Universal, *The Deer Hunter*. The video division, called EMI Videograms, also has access to promotional films made by EMI-owned Capitol Records' recording artists. And, of course, all the early Beatles albums were on the Capitol label.

All that Jazz

Improvising Artists Inc., a New York record company specializing in jazz and avant-garde music, is now releasing videotapes of recording

sessions, a first in the record industry. And the tapes are something of a first as well. While there are conventional shots of the sessions, most of the footage contains abstract patterns created with a video synthesizer. IAI President Carol Goss is interested in "creating new video aesthetics suitable to the subtle mood shifts and variations of the music." Titles include *St. Louis Blues* with Sun Ra, *Duet* with Lester Bowie on trumpet, *Reeds 'n Vibes* with Marion Brown on alto sax and flute and *IAI Festival* with several house artists. A collection of IAI excerpts is in Electronic Data Systems' Invision catalog.



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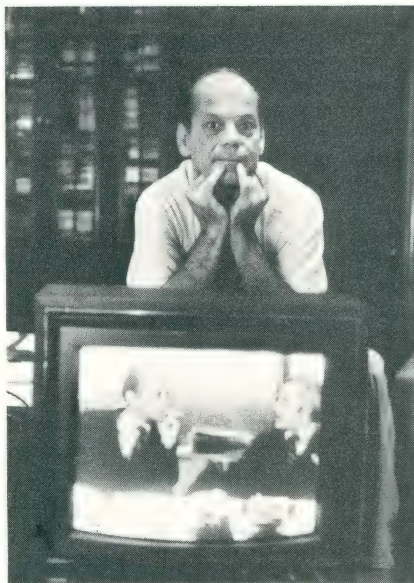
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Very Public Access

What do Barry Goldwater, Buckminster Fuller, Baba Ram Dass and the editors of the National Lampoon have in common? They've all been on *Conversations with Harold Hudson Channer*, a public access program seen on New York City's Manhattan Cable. Channer, with over 500 interviews to his credit, carries his portable video gear around the eastern seaboard tracking down subjects. His major interests are economics and telecommunications, and many of his interviews are with the greats, not-so-greats, and totally unknown people in those fields. He rarely edits his footage, so that "the message is not transposed and you don't get the consciousness of the editor coming through."

When not plugged into public access, Channer teaches geography at the State University of New York at New Paltz (or, as Channer calls it,



New Pulse). His tapes are available for sale, and he can be reached at 2 Pencil Hill Road, New Paltz NY 12561.

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ZIP _____

MAKE OF VCR _____

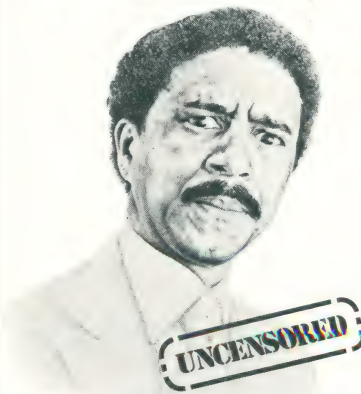
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Guide to Video Cameras

By Michael Heiss

After you have brought home your first videocassette recorder and have begun building a library of tapes, you are ready for the next step. You are ready to become your own producer. You have the recording capability, all you need is the camera.

Today there are many lightweight, (relatively) inexpensive cameras to choose from, and more are being introduced all the time. It can be very confusing. To help you through the maze, we present the **Home Video** guide to color and black-and-white cameras.

We have included the camera models usually found at video dealers or other video equipment outlets that retail for under \$1,500. Some cameras intended for industrial or broadcast use will work with your home VCR, but we have left out any camera not available through normal consumer outlets. We recommend that you shop around and look at these

cameras before you buy one. But even before you go shopping, it is always wise to do your homework. See what you need in a camera. Our chart will help you to find which cameras fit your needs.

For obvious reasons, we've separated the cameras into two groups. Although there are many subcategories within each group, there are only two major differences: color vs. black-and-white and price. A color camera is nice to have, but the most expensive black-and-white camera in our survey still costs \$60 less than the cheapest color camera. Black-and-white cameras also have features that compare with any of the most expensive color cameras. So don't overlook a black-and-white on features alone. If you don't really feel that you need color there are a number of good buys in black-and-white cameras.

After the initial split between camera types and the listing of brand name and model number, we have a section on each camera's lens. The optics of a camera are among the most important things to compare

when shopping, along with the type of viewfinder (we'll get to that later). The lens sets apart cameras which are otherwise the same. So our first entry tells you something about the type of lens. A fixed lens has a single focal length, just as the lens on a simple pocket camera does. This means that you are stuck with one angle of view for all your shots. If you want to get closer to the action you literally have to do just that—move closer.

A zoom lens, on the other hand, has a variable focal length so that, by using the lens, you can widen or narrow the camera's angle or view. You seem to bring objects closer to the camera without moving the camera itself. Zoom lenses are nice to have too, but they increase the price of the camera and may not be of as high quality as a fixed lens. A power zoom

Black-and-white video cameras. Below, left: JVC GS-1000. Below: Toshiba TA-11. Opposite page, from top: GBC Mark XIV, Bell & Howell Telestar, Sanyo VC-1400.





on a camera means that the zoom function is motorized, just as it is on many Super 8 cameras. Where a camera has a zoom lens, we've indicated the zoom ratio—generally, the bigger the ratio, the more versatile the lens.

The column listing the focal length of the lens gives you an idea of what kind of picture your camera will take. Zooms range from a wide angle to telephoto position. The lower the first number, the wider the angle. The higher the second number, the "tighter" the lens is at telephoto, or the "closer" it will bring in distant objects. Of course, if you don't like the lens your camera comes with you can change it—sometimes.

The next column on our chart indicates if the lens is "fixed mount" or the standard "C" mount. A fixed mount lens cannot be removed from the camera, while "C" mount lenses may be unscrewed and replaced. Be careful, however, to use only "C" mount lenses which will work on your camera. The "C" mount is in popular use on 16mm cameras and other television cameras. An improper lens may be impossible to focus or may even damage your camera.

In the next two columns, we deal with the light entering your camera through the lens. The "speed" of the lens is related to its maximum aperture—the largest f-stop on the lens. Here, the smaller the number, the more light transmitted to the tube by the lens and the "faster" the lens. More light reaches the camera tube with a faster lens but the speed of a lens is also related to its coatings and construction. In fact, an f2.8 zoom lens can easily be less sensitive than an f3.5 fixed lens. If you think that you might need to take pictures in less than optimum conditions you will want to look for a fast lens. Again, be careful. Even though a large lens opening lets in more light it limits your depth of field, and may prevent you from getting everything into focus. More light and a smaller aperture may be required in such a case.

An auto-iris is a good thing to look for if you will be in a wide range of lighting conditions. While all of our cameras have some sort of automatic electronic level controls, an auto-iris works with the camera's internal exposure controls to give you what the camera considers to be the best possible picture.

Once your camera has a picture coming through the lens, you need to look at the picture yourself and that's where the camera's viewfinder comes into play. Basically, there are three types of viewfinders: optical, through-the-lens, and electronic. An optical viewfinder is a sort of "gun-sight" device where you look through the viewer for an approximation of what the camera is seeing. Since an optical viewfinder is not connected to the lens, you can't be sure if the camera is in focus. But with the semi-wide angle of the lens of optical sight cameras that's rarely a problem. This isn't the best type of viewfinder, but like the optical viewfinder in many still cameras it usually works—and it's inexpensive. If you choose a camera with an optical viewfinder, check to see if you can add an electronic finder at a later date if your budget permits. Remember, if you are near a television set, you can always use it to see the actual image.

A through-the-lens viewfinder uses a prism or mirror to split the light coming into the camera from the lens. Most of the light goes on to the camera tube while some goes to the viewfinder. With this type of viewfinder you can tell if the lens is in focus. And with a zoom lens this type of viewfinder enables you to see what kind of picture your camera is taking. If you choose a zoom lens you should not settle for anything less than a through-the-lens viewfinder. Remember, though, that this type of viewfinder will allow less light to reach the camera tube than either of the others. That could be critical in low light situations.

The ultimate, however, is an electronic viewfinder. It is actually a small black-and-white monitor (usually 1½-inches diagonally) built into the camera. With this viewfinder you have the same type of viewer as the pros. If you want the tops, this is it. An electronic viewfinder not only shows you the picture as you are taking it, but in most cases, with the proper hookup or cable, it will also show you a playback from a portable recorder. Beware, though, of size adjustments in your electronic viewfinder and your television set. If the precise size of a shot is critical to you, even an electronic viewfinder may

*Chart appears on following pages
Text continues on page 38*

Guide to Video Cameras

KEY TO CHART CODES

Lens type

F = fixed focal length
Z = zoom
PZ = power zoom

Lens mount

F = not removeable
C = "C" mount

Viewfinder type

O = optical
L = thru-the-lens
E = electronic

Viewfinder info

R = recorder running
E = shows exposure
F = shows f/stop
W = white balance
B = low battery

Light

minimum required to
produce an image
(in footcandles)

Mike

I = in camera
B = boom mike

Power

AC = AC current
R = from recorder
B = from battery

Weight

given in pounds

Price

suggested retail

See article for more
complete explanations
of the data in chart

| Brand and Model | type | focal length | mount | f/stop | auto-iris |
|-----------------|------|--------------|-------|--------|-----------|
|-----------------|------|--------------|-------|--------|-----------|

Lens

BLACK & WHITE CAMERAS

| | | | | | |
|-------------------------------|-------|---------|---|-----|----|
| Akai VC-8300P | 8:1Z | 11.5-90 | C | 2.0 | no |
| Bell & Howell Telestar 2553FM | 3:1PZ | 13.5-38 | F | 2.1 | no |
| GBC Mark XV | 4:1Z | 10-40 | F | 1.8 | no |
| JVC GS-1000 | 2:1Z | 16-32 | F | 2.5 | no |
| Magnavox VH-8211 | F | 16 | C | 1.6 | no |
| Panasonic WV-550A | 4:1Z | 14-56 | F | 1.8 | no |
| Quasar VK-105QE | F | 16 | F | 1.6 | no |
| RCA BW-005 | F | 16 | C | 1.6 | no |
| RCA BW-007 | 4:1Z | 14-56 | F | 1.8 | no |
| Sanyo VC-1400 | F | 16 | C | 1.8 | no |
| Sony HVM-100 | 2:1Z | 16-32 | F | 2.5 | no |
| Toshiba TA-11 | 2:1Z | 16-32 | F | 2.5 | no |
| Zenith JC-500 | F | 16 | C | 1.7 | no |

COLOR CAMERAS

| | | | | | |
|-------------------------|-------|----------|---|-----|-----|
| Akai VC-30 | 3:1Z | 15-45 | F | 1.9 | yes |
| Hitachi VK-C500 | 6:1Z | 17-102 | C | 2.0 | no |
| JVC GX-33U | 3:1Z | 15-45 | F | 1.9 | yes |
| JVC GX-66U | 6:1Z | 12.5-75 | F | 1.9 | yes |
| JVC G-71US | 6:1Z | 17-105 | C | 2.0 | yes |
| Magnavox Chromavue 8245 | 6:1Z | 17-105 | C | 2.0 | yes |
| Panasonic PK-400 | F | 25 | C | 1.8 | no |
| Panasonic PK-500 | 4:1Z | 12.5-50 | F | 1.8 | yes |
| Panasonic PK-600 | 6:1PZ | 12.5-75 | F | 1.8 | yes |
| Philco SC-2113 | 6:1PZ | 12.5-75 | F | 1.8 | yes |
| Quasar VK-705 | F | 25 | C | 1.8 | no |
| Quasar VK-715 | 6:1Z | 12.5-75 | F | 1.8 | yes |
| Quasar VK-720 | 6:1PZ | 12.5-75 | F | 1.8 | yes |
| RCA CC-003 | 4:1PZ | 14-56 | F | 1.8 | yes |
| RCA CC-004 | 6:1PZ | 11.5-70 | F | 1.8 | yes |
| Sanyo VCC-542P | F | 25 | C | 2.0 | no |
| Sanyo VCC-545P | 6:1Z | 17-105 | C | 1.8 | no |
| Sharp QC-35 | 6:1Z | 17.5-105 | C | 1.8 | yes |
| Sony HVC-1000 | 3:1Z | 14-42 | F | 1.9 | yes |
| Sylvania SC-2112 | 6:1PZ | 12.5-75 | F | 1.8 | yes |
| Toshiba IK-1610 | F | 25 | C | 1.8 | no |
| Toshiba IK-1650 | 6:1Z | 18-105 | C | 1.8 | yes |

| type | info | light | mike | power | weight | price | comments |
|----------------|------|-------|------|--------|--------|-----------|---|
| — Viewfinder — | | | | | | | |
| E | R | 0.5 | I | AC | 3.5 | \$595.00 | auto-focus \$199.95 option |
| L | E | 3 | B | AC/R | 2.3 | \$499.95 | |
| L | E | 0.2 | I | AC | 2.8 | \$449.95 | |
| L | - | 5 | I | AC/R | 3.3 | \$375.00 | |
| O | R | 5 | I | AC/R | 2.2 | \$299.00 | |
| L | RE | 5 | B | AC/R | 3.5 | \$399.95 | |
| O | R | 2 | I | AC/R | 2.2 | \$309.95 | |
| O | R | 5 | I | AC/R | 2.2 | \$324.95 | |
| L | R | 5 | B | AC/R | 2.5 | \$429.95 | |
| O | R | 1 | I | AC | 2.1 | \$299.95 | AC adaptor optional |
| O | - | 3 | I | AC/R | 2.2 | \$299.95 | |
| L | R | 5 | I | AC | 3.5 | \$349.95 | |
| O | - | 10 | I | AC | 2.5 | \$395.00 | |
| L | - | 10 | I | R | 3.1 | \$795.00 | no AC adaptor available |
| E | - | 10 | I | AC/B | 4.8 | \$1350.00 | |
| L | RE | 10 | I | AC/R | 3.1 | \$750.00 | electronic viewfinder optional |
| L | RE | 10 | I | AC/R | 3.3 | \$850.00 | |
| E | REB | 10 | I | AC/R/B | 8.1 | \$1345.00 | |
| E | REP | 10 | I | AC/R/B | 8.1 | \$1295.00 | |
| O | - | 10 | I | AC/R | 4.2 | \$699.95 | |
| E | RE | 10 | I | AC/R | 5.2 | \$849.95 | AC adaptor optional |
| L | RE | 10 | B | AC/R | 6.2 | \$999.95 | |
| E | RE | 10 | B | AC/R | 6.2 | \$1095.00 | |
| O | - | 10 | I | AC/R | 4.5 | \$660.00 | AC adaptor, E finder options |
| L | RE | 10 | I | AC/R | 5.2 | \$850.00 | AC adaptor, E finder options |
| E | RE | 10 | B | AC/R | 6.4 | \$960.00 | AC adaptor optional |
| L | REWF | 10 | B | AC/R | 4.5 | \$900.00 | rotatable finder mounts either side electronic viewfinder optional |
| E | REW | 10 | B | AC/R | 6.0 | \$1049.00 | |
| O | REW | 10 | I | AC/R | 5.5 | \$950.00 | |
| E | REW | 10 | I | AC/R | 7.5 | \$1340.00 | |
| E | REWB | 10 | I | AC | 7.7 | \$1345.00 | |
| L | RE | 10 | I | AC/R | 4.8 | \$1400.00 | AC adaptor optional |
| E | RE | 10 | B | AC/R | 6.2 | \$1095.00 | AC adaptor optional |
| O | R | 10 | I | AC/R/B | 5.1 | \$895.00 | electronic viewfinder optional |
| E | REB | 10 | B | AC/R/B | 6.0 | \$1345.00 | |



Color cameras. From top: Panasonic PK-600, Sony HVC-1000, Philco SC-2113, Hitachi VK-C500.

not show you what you'll see on your tv screen.

The next column on our chart will tell you what kind of indicators appear in the viewfinder. These indicators, usually light emitting diodes (LEDs), can tell you if the recorder is recording, if there is enough light for a proper picture, if the camera's batteries are low or if the color circuitry is working properly. These are all aids to the operation of the camera and make it easier to use. This is the kind of thing that you look for when a number of cameras appear equal in other aspects. The type of indicators might set apart the camera you want to purchase.

The column dealing with minimum illumination tells you how much light the camera manufacturer feels is needed to produce a picture. While most cameras have specifications that tell you they will produce a picture in normal light indoors (that's the 10 footcandle figure prevalent on the chart), a really good picture may need ten times that light, and require accessory lighting. It's worth remembering that black-and-white cameras require less light than color ones. Keep this in mind if you don't want, or can't use, lights.

All of our cameras have a microphone built-in, but some of them have the mic mounted on an extendable boom to bring the mic closer to the action. This type of arrangement is usually better (except where the boom might enter a wide shot) and we've shown it on our chart. For the best audio quality, however, you will probably want to purchase an external mic for your on-air talent.

In the next columns, we get to the nitty-gritty. With one exception, all the cameras listed can be operated from AC house current with an

adaptor. In this kind of operation, any camera can be used with any VCR of any make—camera and recorder each draw their own AC power, and the camera feeds a video signal to the recorder.

For portable operation, cameras will work with portable VCRs of the same brand, and often with other brands. In this mode, the recorder supplies power to the camera, so camera and recorder must operate on the same current. One cable, usually with a 10-pin plug, carries power to the camera and signal to the VCR. If the operating currents are the same, you could, if necessary, modify the plugs to operate one brand's camera with another's VCR.

The third power situation is when the camera has its own battery power. Those that do can work with any VCR, although you must deal with two sets of batteries.

Remember, there is no such thing as a Beta camera or VHS camera—the tape format has nothing to do with the camera. Compatibility of recorder and camera is a matter of power requirements and connections, not tape formats.

The figure listed for weight is that of the camera and lens. This is the weight your shoulder or wrist will have to bear when holding the camera for any period of time. If you plan to do a lot of hand-held shooting, it would be wise to pay attention to this figure.

Finally, the price. We have listed the manufacturer's suggested retail list prices for the cameras as of September 1979. The price includes all standard equipment for that model. It is important to note that in some cases, an AC adaptor is included in the price of the camera, but often it is not. Where an AC supply is an option we will show that in the "comments" section of the chart. This is also important to know when comparing prices and features, for if you plan to use your camera with a portable recorder you won't need the AC supply. For in-home use with a standard VCR, you will. As always with any major purchase, look for the prices of optional, but perhaps needed accessories, and fight for a discount. Hopefully, your dealer can properly serve you and the camera.

Despite all of this information and all of the numbers, you might think that there are some things left off the



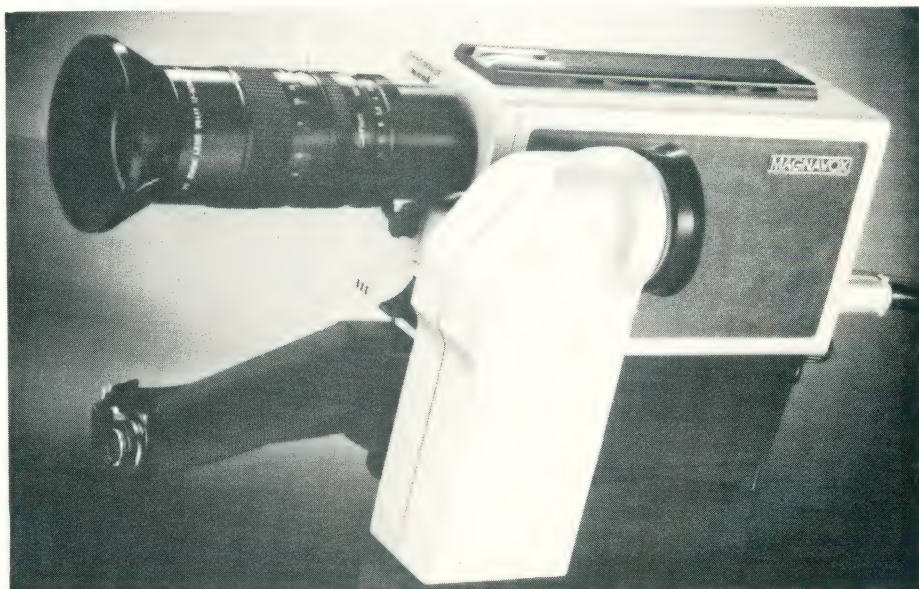
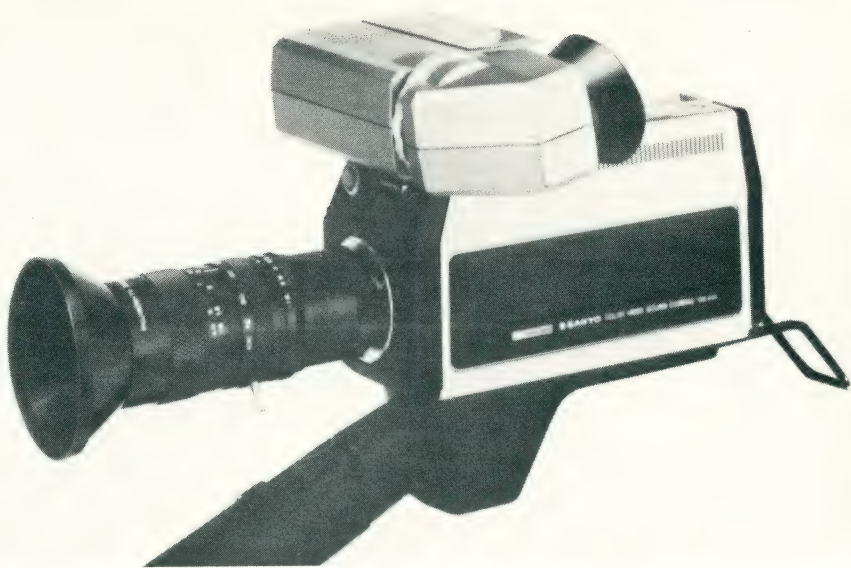
chart—and you'd be right. Some things are common to all of the cameras, so it doesn't make sense to list them. All cameras, for example, have a remote start/stop switch for the VCR. All of them have tripod mounts, and all of them have automatic level controls for the video.

There are other things left off because of incomplete information from the manufacturers. They can be important and you should look into them before making your final choice. For example, what is the minimum lens focus distance? That will tell you how close you can come to your subject with the camera. Don't forget to ask if the lens will take optional close-up adaptors. You should also look to see how long the standard connecting cable is, and what the price is for optional additional lengths. This is especially important if you plan to use your camera with a non-portable recorder.

Look closely to see what kind of balance system your prospective color camera has. This is the means by which the camera adjusts itself to give you a properly colored picture. Make sure that you understand how to use the camera of your choice. It doesn't make any sense to buy a camera—no matter how good its other features—if you and members of your family don't know how to make it run.

Last, check to see what kind of guarantee the camera has for parts and labor, and for the imaging tube when it has a different time period than the rest of the camera. And don't forget to see where in your area the camera can be serviced. No matter how great the brand's reputation is, sooner or later you will need service. Make sure it is available, reasonably priced, factory approved, and well qualified.

There you have it, a run down of the consumer cameras currently available, and a way to compare them. These cameras are an amazing lot, for a few years ago you couldn't get cameras this small at any price, and now there is a wide selection of units for all needs and machines for under \$1,500. Of course, the state of the art is constantly improving, and as new units are introduced throughout the year, we will keep you posted. Enjoy your new cameras. If you purchase them wisely they will give you a new vista on home video.



More color cameras. From top: Sanyo VCC-545P, Toshiba IK-1650, Magnavox Chromavue 8245.

Bringing Home The Big Screen

By David Allen

Some years ago, in what might seem like a weak moment, I took my family out into the Pennsylvania countryside where we stood ankle-deep in St. Bernard puppies. These furry little balls are the most appealing creatures on the face of the earth. I cannot imagine anyone being in the midst of such unbridled canine affection without wanting to take some of it home. Which is what I did. And that's when I discovered that some decisions are best planned for in advance. A St. Bernard puppy becomes a St. Bernard dog and a house with one is a lot different from a house without one. A newspaper read with a beagle at your feet is different from a newspaper read with a St. Bernard looking over your shoulder.

And so it is that some things in life ask more from us in future planning than others. And big-screen television is certainly one of these.

When you stroll through the subdued and hushed environment of your television dealer's demonstration room there is no question that the commanding presence of a big projection television screen leads immediately to the fantasy of what life would be like watching your favorite programs on this screen at home.

If you are thinking of equipping your home with such a television spectacle then read on—there are several things that need to be well thought out and understood before you welcome that big shipping box through your doorway.

Friend of the family

You should understand, first of all, that this is no puppy of a tv. This is the

full-blown St. Bernard version. All of the characteristics of the programs you've been used to watching will now be blown up before your very eyes. What's good is better and what's bad is much worse. You are now entering the world of television exaggeration and it will take a little getting used to. Your patterns of watching and what you watch will change, somewhat like they did when you went from black-and-white to color. Be prepared for television to have a more profound effect on your daily life.

In the old days of more modest screen sizes, people usually sat ten feet away from a 21-inch screen. If you apply this proportion to your big screen tv, you will be sitting 24 feet away from a four-foot screen. That makes for a pretty big room and chances are you will find yourself much closer, probably no more than ten to 15 feet away at most. You'll be watching television the way kids have been watching it for years—right up close. Your television watching is going to have a larger-than-life quality that will take some psychological adjustment.

Something this big in the average-size living room commands your attention whenever it's on. It's not just company; it's a demanding presence that expects and will receive your undivided attention. It is the focus, the main event for everyone who is within sight of its screen. If you are going to invite such a spectacular object into your living room, you should make certain plans to ensure that the big screen becomes a real friend of the family.

Where to put it

The room in which you decide to make a bed for Ol' Big Screen is going to instantly be renamed the

television room, or perhaps the media room. Big Screen is going to take over and all other activities in that room will be secondary. So make sure you can afford to commit the room to this new purpose almost exclusively. Be prepared to redecorate and rearrange or furnish according to the room's newly declared purpose.

With this in mind, place the big screen where the least amount of ambient light will fall on it. While great strides have been taken by manufacturers of big screen units to produce higher brightness levels, the darkest dark you will ever see in your picture is what's on the screen when the set is turned off. Place the screen facing away from any windows and provide as much shelter from the side as you can artfully contrive. This will allow the greatest dynamic range (from the brightest brights to the darkest darks) in your picture. The more light on the screen or in the room, the less dynamic range you will have. From now on this room will be remembered for its subdued lighting.

The screen's presence can be made a little less intrusive by building it into a bookcase wall. Leon Barmache Associates of New York designed such a unit, demonstrating how the bookcase can provide additional shelter from room light on the screen. If your choice is a two-piece, you are going to have to find space for the electronic projection box. It may be contained in the otherwise unused space under a coffee table or may serve as an end table to the best seat in the house. You really don't have much choice in the matter: the box must be precisely located with reference to the screen, so the location of one determines the location of the other. Nothing must be in the way between them, especially a St. Bernard dog. The one piece units are easier to install but they are still very bulky and take up a lot of space in the room. The same admonitions about room lighting apply.

Another consideration for the two-piece unit is the availability of power and antenna connections. Since the projection box will probably not be next to a wall you should provide floor outlets for this purpose. Extension cords running over or under a rug just won't do. They are unsafe and unsightly. A visit from your local electrician is in order.

And speaking of antenna connections, you're going to want a good outside antenna, probably with a rotor. Big screen television magnifies ghosts, snow, and other television noises, and you will not tolerate these kinds of picture defects the way you

might with smaller screens. The only solution is a really first class antenna installation and it should be in your budget, a minor cost compared to what Ol' Big Screen himself costs. Ol' Big Screen is not your average drop in the money bucket. It will cost between two to four thousand dollars or more for a first-class unit.

How to tune it

Since your new silver screen is much less tolerant of imperfect pictures, some words about how to tune for a perfect picture on any television set are in order.

- Make sure your registration is okay. Multi-lens two piece units have a built-in crosshatch signal that puts a pattern of vertical and horizontal lines on the screen so that you can make sure that the separate color images from the two or three projection ports are in exact registration. These lines should be white and any color fringing indicates the need to adjust the registration. There are user-operated controls to do this and your operator's manual will tell you how. Misregistration will result in fuzzy, color-smeared pictures, not at all pleasant to view. So good registration is the first step. You won't have to do it every time you turn the set on but it should be checked from time to time.

- Make sure you have a good black-and-white picture. One of the most frequent reasons for poor pictures on a color television set is that the controls were not properly set for even a good black-and-white image. If the black-and-white picture isn't good there is no way that the color picture will be acceptable. To remedy this, turn down your "color" or "saturation" control so that your screen shows a black-and-white picture. You may have to disengage any automatic controls to do this. Then adjust the brightness and contrast controls for the best average picture containing something bright and something dark.

- Now add color. At this point you are ready to add color to the picture. Most sets now have an automatic button that adds color in what the manufacturer thinks is the right amount. This may or may not be true and if it is off it probably puts in too much color. The most common error in adjusting color is to add too much color. This is much less likely to happen if you start with a black-and-white picture and gradually add color until you have what you feel is just the right amount. The world is colorful but less color is generally more pleasing than more. At this time the hue control is adjusted for most agreeable flesh



Dwight Ritter

tones, making sure that your test subject doesn't have a deep tan or a ruddy complexion.

- And now the sound. You may decide that big screen television needs a louder sound to be consistent with the big image. Incidental conversation will be more difficult to carry on under these circumstances. Adjust the sound and picture from the best seat in the house using the remote control generally provided.

The whole video environment

There is a whole world of video out there that could complement your big screen. Take advantage of the size of your tv image with these additions:

Videotape. You can add a videocassette recorder to play prerecorded programs or record your own programs off the air for later viewing. Ol' Big Screen showcases the wide variety of programs available, from how-to tapes to feature films.

Videodiscs. Atlanta and Seattle have already received videodisc players in their stores. These machines provide for stereo sound, so make sure your stereo system is in good shape to use with your big screen unit. Big screen units make stereo a fine partner so you will want

to use stereo with your videodisc unit.

Computer art. If you really want to go all out, you should add a computer to your system. The Apple II micro-computer has unique color graphic capabilities unequalled by any computer in its price range (\$1,500-2,000). There are some spectacular programs that generate constantly changing abstract images, providing you with a renewable art gallery. And an Apple II can perform regular computer tasks when not engaged in a virtuoso artistic performance.

Video camera. With the new breed of inexpensive black-and-white or color video cameras you can record your family and friends and see their lifelike images on a big screen.

Video games. The video game that has become boring on a small tv can take on new life played on the big screen. An array of new video games is available from many sources and they become more exciting on a bigger screen.

So there you are. The world can now come into your home in a really big way. The excitement and entertainment of the playing field, the stage or the studio can be yours if you learn how to handle your new large tv.

Home design: Video Comes Out Of the Closet

By Rose Bennett Gilbert

Mention "tv" to most interior designers and watch their jawlines tighten. Mention "home video" and watch their blank stares. It's not exactly a four-letter word, but tv does come close to being an unmentionable in the world of home decorating. For nearly 40 years, design professionals have turned their backs and summarily tuned out the television era.

If you doubt, scout the pages of magazines such as *Architectural Digest* and *House Beautiful*. The message of these media is that no one

who qualifies for inclusion between their covers would ever think about watching television, or would have a tv set cluttering those well-coifed rooms. The truth, of course, lies behind closed closet doors. Or the offending object was simply stuck out in the hallway while the photographers were at work. Interior designers have always despised tv.

Well, revolution is at hand—video is beginning to be seen and heard. Some interior designers who are getting the message may still be a bit self-conscious about it all, tending to

create drop-dead media rooms, tours-de-force that march out all the electronics imaginable. No mere tv-on-a-shelf stuff—they go the whole route, with projection tv, open reel audio systems, disco lights, megaspeakers and home computers.

While this overkill may not make most of us feel at home, such super rooms deserve close study as harbingers of future times and future homes when even interior designers will be ready to accept home video as a way of life. Consider what's already happening in such diverse spots as





High Point, North Carolina and New York City.

In High Point, which is the geographical and emotional center of the nation's home furnishings industry, a designer name Milo Baughman has created an entirely new concept in upholstered furniture for a company called Thayer Coggin, Inc. What Baughman designed and showed earlier this year to enthusiastic furniture buyers from across the country was a brace of big floor pillows, dozens of them, wrapped in expensive fabrics.

You're supposed to pile the pillows up in an empty room and create instant "stadium seating." The only addition Baughman needed to make his point was a projection tv system with a 50-inch screen. The flexible, slab-pillow furniture can be bought in a number of configurations to fill however much empty space surrounds your projection system. The entire roomful we show here is about \$4,000, but it is portentous: this is furniture for video. Something of a first for the home furnishings establishment.

To find a room equipped for all home entertainment needs in Bloomingdale's, New York, is less of a surprise. While North Carolina may be the mainstream furniture capital, Bloomingdale's is where the avant go to get the fashion jump on everyone else. Mainly, they go to keep up with the oracles from the design department who conjure model rooms on the store's fifth floor twice yearly

or so. The model rooms have a way of being bought right off the floor, lock-stock-and-schefflera plant. So it is no surprise to design director Richard Ryan that the media room he whipped up in living black and silver two seasons ago is still drawing customers' inquiries.

"It sold the sound system and the projection tv many times over," recalls Ryan. "People really got into that room. They'd gather 35 or more deep, and stare for a long time. I meant it to have a kind of behind-the-scenes studio look. A little disco. A lot of shine. A room for all sorts of living the way it is today."

So what if you can't have the black-leather-wrapped platform bed with built-in radios (custom order only)? Or the rippled aluminum walls inset with three screens where abstract colors pulsate to sound waves from ceiling-hung speakers? There are lessons here for anyone who wants to integrate media and decor.

Ryan would advise you to assemble all the gear you want in the room. "Then study the shapes and sizes and space requirements, such as ventilation needs. Add in your own specs next: Do you want to entertain in this room? Work in here? Eat? Once you've got all the elements, you can begin building around them to house the equipment and make you comfortable."

Among the building elements Ryan recommends are ready-made storage units, either open or enclosed behind doors. As his media room

shows, he doesn't necessarily expect you to limit your search for such units. An erstwhile dining room breakfront, or a bedroom armoire can be taken out of context and pressed into media storage very effectively.

So can even more surprising ingredients. Consider the coup by designers Robert Bray and Michael Schiabe of New York, who stowed a bedside tv in a cut-up Sonotube. (Sonotubes, for those of you who don't frequent industrial building supply houses, are tough cardboard forms usually used to mold concrete.) The High-Tech concept of interior decorating has made Sonotubes quite at home in trendy interiors.

Such pioneering efforts seem to indicate that the interior design profession is at least turning on to tv. And that means more ideas will soon come sifting down from professional heights to average home level, helping solve some of the practical problems of video aesthetics we've had to wrestle with alone until now.

Having trouble living with your system? Maybe we can help. If your problem could apply to other readers as well, interior design editor Rose Bennett Gilbert will analyze your efforts and offer decorating advice. Send good, clear photos and a brief (100 words or less) description of your room to: Home Video Magazine, 475 Park Avenue South, New York, N.Y. 10016. Sorry, we can't return the photos or answer individual letters.

Programs on Cassette: Who Has What, and How to Get It

You've got your home video recorder set up, and you've been taping off the air for a few months. Now you'd like to pick up a few tapes of programs that aren't on the air.

Perhaps you'd like to screen "MASH" or "The Sound of Music"... or football highlights for the Friday night gang... or a cooking lesson... or a bit of X-rated tape...

If you want to buy a record, you go to a record store. If you want to buy a videotape... well, the distribution system for prerecorded video programs is a bit more complicated right now. Your local video store or record store may carry some of the tapes you want, but not all. You may be able to buy the tape direct from the distributor, or you may not. You may not be able to buy the program at all; only rent it for a week. In a few years, the video program distribution system should shake itself out and make videotape buying as easy as record buying. But for now, **Home Video** is pleased to present your guide to video program distribution.

Here you'll find the distributors of programs, and information on how to obtain their tapes: through dealers, through other sources, or direct by mail. You'll see who sells and who rents. And you'll see who has what to offer.

You may be surprised to find the same titles available from a number of sources. There are three primary reasons:

1) Some distributors are also sub-distributors for other lines. For example, Reel Images distributes old tv series, but also handles the Magnetic Video program line, and Blackhawk

Video handles Allied Artists tapes in addition to its own collection.

2) Many older films are in the "public domain," meaning that for some reason copyright protection has lapsed and anyone with a print of the film can transfer it to tape and sell it.

3) Distributors are trying to find the best way to do business and are still experimenting. For example, Magnetic Video, the largest source of programs, makes its tapes available for sale through its own network of dealers, through sub-distributors, direct by mail through its own video club, and for rent through Video Corporation of America's VidAmerica club.

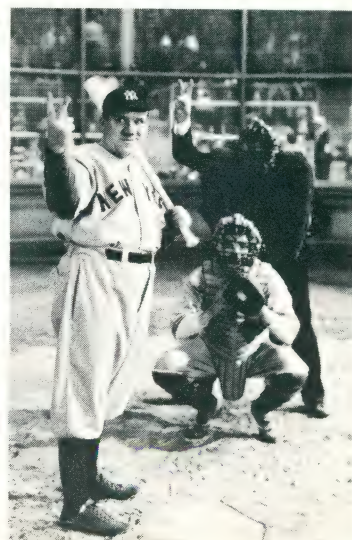
So here they are, the distributors of programs for your home video recorder, from Allied Artists, featuring the movies of Hollywood, to XS Video Productions, featuring a single tape.

ALLIED ARTISTS VIDEO New York, N.Y.

The films of this Hollywood studio are distributed through a network of 500 stores nationwide. Popular titles include "Story of O," "The Betsy," "Papillon," "Billy Budd" and "Bruce Lee, Superdragon." Allied Artists will not sell directly to the public. Older films such as "The Babe Ruth Story," "Charlie Chan" and "The Thin Red Line" also available.

ASTRONICS San Francisco, Cal.

Over 500 titles sold by mail order or through 300 retail outlets. Feature films, X-rated offerings, made-for-home-video specials, sports, and film classics available. Distributes titles from Media Home Entertainment, Nostalgia Merchant, TVX, International Home Video Club, Magnetic



For baseball fans: "The Bad News Bears" and "The Babe Ruth Story."



Video, Allied Artists, VCX, Sports World Cinema and Arrow Films. Most requested titles: "Groove Tube," "Misty Beethoven," "Flesh Gordon," "Babyface," Rolling Stones concert tape and Charlie Chaplin tape.

AUDIO-VIDEO PRODUCTIONS

Flint, Mich.

Best selling titles include "The Sound of Music," "Inside Jennifer Welles," "Sex World," and "Barbara Broadcast." Will sell to the public via mail order but also retails to 15 stores. About 600 feature films, X-rated tapes, public domain material and old tv shows. Distributes titles from Magnetic Video, Video Communications, Video X Home Library and Coast Sales.

AUROSCOPE

New York, N.Y.

Offers a series of ten music lessons for those who want to learn how to read music. Even members of the Metropolitan Opera Orchestra have, reportedly, praised the series. Sells to the public via mail order.

BLACKHAWK VIDEO

Davenport, Iowa

Over 500 outlets carry Blackhawk programs, though they are offered directly through the mail. "The Sound

Clockwise from top: "Last Tango in Paris," "Casablanca," "Butch Cassidy and the Sundance Kid," "Patton," "Roy Rogers," "What's Up, Tiger Lily?" and "Semi-Tough," all available on videocassette.





of Music," "Shall We Dance?" "Bruce Lee, Superdragon," "The Sky King" and "Phantom" are among their 300 titles. Distributes programs from Magnetic Video, Allied Artists and Nostalgia Merchant besides their own programs.

BRENDA'S MOVIE HOUSE **Philadelphia, Penn.**

Selling to the consumer by mail order only, most popular titles include "Flesh Gordon," "King Kong" and the double feature, "Utah/Man from Music Mountain." Distributes about 400 tapes including public domain westerns, classics and tv shows. Programs from Magnetic Video, Allied Artists and Nostalgia Merchant.

BRENTWOOD VIDEO **San Francisco, Cal.**

One of the best-known suppliers of gay films, Brentwood offers tapes produced in-house via mail order and through about 20 stores. Currently distributing four, one-hour tapes including "The Best of Brentwood," "This is Brentwood" and "Eureka Bound."

BUDGET VIDEO **Los Angeles, Cal.**

Carrying about 600 titles, Budget Video sells through mail order and 20 stores. Titles include "Night of the Living Dead," "Son of Godzilla," "The Third Man," "Superman Cartoon Festival," "Hollywood at War" and "W.C. Fields Festival." Distributes titles from Nostalgia Merchant, Magnetic Video, Allied Artists and V.C.I.

CABLE FILMS **Kansas City, Mo.**

Specializing in older films and film



"Swingtime" with Fred and Ginger and "Chinatown" with Jack and Faye.

classics, they distribute about 150 tapes through mail order and 11 stores. Serials such as "Zorro's Fighting Legion," westerns, mysteries and film classics like "The Blue Angel," "The Thirty-Nine Steps," "It's a Wonderful Life" and "Grand Illusion" are in demand.

CHAMPIONS ON FILM **Ann Arbor, Mich.**

Leaders in the sports instruction field, the company offers tapes on swimming, tennis, volleyball, racquetball, golf, bowling, gymnastics and weight-training. Over 30 titles distributed by mail order and through 150 retail outlets.

CINEMA CONCEPTS **Wethersfield, Conn.**

Dealer network of about 250 stores for old classic films and offbeat entertainment. There are 80 titles which can also be purchased via mail order including "Birth of a Nation," "Gold Rush," "A Star is Born," "The Golden Age of Comedy," "Journey into the Beyond" and "Dynamite Chicken." Also selling a one-hour tape on wine tasting called "Taste-A-Long."

CINEMA RESOURCES **Indianapolis, Ind.**

About 400 titles through mail order only. Specializing in classic films such as "King Kong," and "Swingtime" as well as old tv shows and cartoons. Distributes films from The Nostalgia Merchant, Magnetic Video, Blackhawk Films, Allied Artists, Niles Cinema and Cinema Concepts.

CONCEPT VIDEO **Burbank, Cal.**

Distributes 50 programs through mail order and about 75 stores, titles ranging from "Disco Dance Lessons" to "Cry Uncle," "The First Nudie Musical," "Gums" and "The Sen-

suous Frenchwoman." They also claim to offer one-hour tapes of adult films such as "Collegiates" and "Teenage Nymphs" at low, low prices.

DeMAIO VIDEO **Dubuque, Iowa**

Programs now available through mail order only, offerings from Magnetic Video, Allied Artists, Nostalgia Merchant, Media Home Entertainment, Niles Cinema and Cinema Concepts. Distributes public domain classic features, westerns (Roy Rogers, Red Ryder, et al.) and cartoons.

DISCOTRONICS **Cranbury, N.J.**

Sells about 600 titles through mail order and ten stores. Also has an active exchange service for its customers. Popular titles include "Flesh Gordon," "Groove Tube," "Patton" and X-rated features. Distributes films from Magnetic Video, Allied Artists, Media Home Entertainment.

DISCOUNT VIDEO TAPES **Burbank, Cal.**

Most popular titles include "The Beatles at Shea Stadium," "Magical Mystery Tour" and "Amos 'n' Andy." About 250 titles of the 400-plus it distributes are public domain films. Mail order only, offers films from Magnetic Video, Nostalgia Merchant, Hollywood Film Exchange, and Video Unlimited. Foreign language films and classics ("Wages of Fear," "Ivan the Terrible") also available.

ELECTRONIC ARTS INTERMIX **New York, N.Y.**

Largest collection of video art now available to the home video market. Tapes may be purchased or rented through mail order. Popular titles: "Video Weavings," "Scape-Mates," "Global Groove" and "About Media."

ELECTRONIC UNIVERSITY **Mill Valley, Cal.**

Sells and rents a series of 12 tapes starring the late guru Alan Watts. Titles include "Man in Nature" (originally produced by NET), "Work as

Play" and "Nothingness." Called the Essential Lecture Series, it is available through mail order only.

ENTERTAINMENT UNLIMITED

Bend, Ore.

Offers everything from "Birth of a Nation" to "The Story of Joanna." Specializes in old classics from MGM, Paramount, 20th Century-Fox, Warner Brothers and United Artists. Elvis Presley movies, exploitation hits and Abbott and Costello movies as well as "Star Trek" episodes and "Howdy Doody" shows also available. Through dealers and mail order.

ENTERTAINMENT VIDEO RELEASING

New York, N.Y.

One of the home video war-horses, EVR distributes mostly X-rated fare, though G-, R- and Grade B films are also available. About 150 titles including "Sometime Sweet Susan," "Memories Within Miss Aggie," "1001 Danish Delights," "Son of Blob," and "Sexual Freedom in Brooklyn." Available through mail order only, rent and sale.

FILMS INCORPORATED

Wilmette, Ill.

Sells about 40 titles through the mail including fine arts, human interest and children's films. Soon to have major releases from Columbia and 20th Century-Fox. Currently distributing tapes from the "Women in Art" series including those segments on Georgia O'Keefe and Louise Nevelson.

FOTOMAT

Wilton, Conn.

Fotomat has been test-marketing "Drive-Thru Movies" in Southern California and is launching a nationwide campaign this fall. Tapes are for rent and sale, but rental (for five days) seems to be the most popular. There are about 50 titles from Paramount including "The Godfather-Parts I & II," "Death Wish," "Chinatown," "Bad News Bears," "Play it Again, Sam" and "Looking for Mr. Goodbar." Fotomat is gearing up to be an all-inclusive media center.

FREEWAY VIDEO

Hollywood, Cal.

Adult films only, they sell directly to retail stores. Titles include "China Cat," "Hard Soap" and "Jade Pussy-cat."

HOLLAND VIDEO

Philadelphia, Penn.

Sells directly through mail order, about 15 tapes. Most popular offerings are movie trailers, "Happy Days" out-takes, "Incredible Bloopers." The company also has old tv shows, cartoons, concerts and an exclusively-produced computer animation tape called "Tranquility."

HOLLYWOOD FILM EXCHANGE

Los Angeles, Cal.

Tapes available through mail order, through 100 retail outlets and over-the-counter at HFE's Los Angeles store. Distributes about 200 titles, mostly public domain classics and programs from Magnetic Video, Allied Artists, Nostalgia Merchant, Media Home Entertainment and Video Tape Network. Most requested titles: "Dark Star," Warner Brothers Cartoon Festivals and "Gorgo."

HOME CINEMA SERVICE

Hartford, Conn.

R-and soft-X offerings, specializing in titles from Russ Meyer and Radley Metzger. Ten tapes sold at 60 stores around the country. "Supervixens," "Vixen," "Lickerish Quartet" as well as portions from the cable tv show "Midnight Blue" distributed as "Best of Midnight Blue."

HOME THEATRE MOVIES

Los Angeles, Cal.

Currently, the hottest-selling items from HTM are Las Vegas shows on videotape, shot expressly for the home market. Offerings include "Ice Fantasy" from the Las Vegas Hacienda Hotel and "Bordello" from Harrah's in Reno. HTM also offers disco dance lessons, rock-oriented and Grade B movies. About 100 tapes sold via mail order and at 100 retail outlets.

INSTANT REPLAY

Coconut Grove, Fla.

Instant Replay offers a monthly magazine on video and subscriptions through the mail. There are about 50 tapes including "Instant Replay Visits the Rocky Horror Picture Show," and "Concert at Fisheating Creek." One of the most requested titles is the first anniversary issue of the magazine.

**"A Touch of Class" distributed by
Magnetic Video.**

INTERNATIONAL HOME ENTERTAINMENT

New York, N.Y.

Programs, including such X-rated classics as "Deep Throat," "Devil in Miss Jones" and "Behind the Green Door," can be purchased through their mail order division, International Home Video Club, or at retail stores. Trade-ins available for their 250 tapes. Offerings from Magnetic Video, TVX, Astronics, Channel X and the Mitchell Brothers.

KAPCO COMMUNICATIONS

Chicago, Ill.

All programs offered are Kapco-produced including a six-part disco series and a comedy program focusing on new talent. Distribution via mail order.

KAY NOSTALGICS

Culver City, Cal.

Specializing in old tv shows, all of their programs are public domain. Mail order only, most requested items are "Amos 'n' Andy" shows. Rock concerts, cartoons and movies also available.

MAGNETIC VIDEO

Farmington Hills, Mich.

World's leading distributor of pre-recorded home video programs, Magnetic Video is constantly acquiring new titles. Recent additions include "Butch Cassidy and the Sundance Kid," "The Poseidon Adventure," Marlon Brando in "The Young Lions" and John Wayne in "The Undefeated." Price reductions are now in effect at the 4,410 outlets stocking the firm's tapes. Currently, most requested tapes include "The African Queen," "The Making of Star Wars," "The Sound of Music," "MASH," "Patton," "The French Connection" and "The Graduate." Magnetic Video distributes the films





John Wayne in "Flying Tigers," distributed by Nostalgia Merchant.

of 20th Century-Fox, Viacom, Avco Embassy, RBC Films (Charlie Chaplin flicks), Brut Productions, Bill Burrud Productions (wildlife programs) and Pathe News (old news-reel footage.) Programs also available through mail order.

MCA DISCOVISION **Universal City, Cal.**

The only game in town so far, when it comes to the videodisc. MCA is offering feature films of Universal, Warner Brothers, Paramount and Walt Disney as well as film classics, tv movies, American Film Theatre movies, sports, self-improvement, etc. on disc. Because the technology is so new and the videodisc is only now being test-marketed, figures are not yet available. But the catalogue offers such relatively new titles as "American Graffiti," "Looking for Mr. Goodbar," "Saturday Night Fever" and "Animal House."

MEDIA BUS **Woodstock, N.Y.**

Non-profit organization offering 11 tapes, mostly documentaries, video art and community video. Titles include "Seabrook Calling" and "World's Smallest TV Station," available through mail order.

MEDIA HOME ENTERTAINMENT **Los Angeles, Cal.**

About 70 titles, including "Flesh Gordon," Andy Warhol's "Heat," "The Point," "Clowns" and "Alice in Wonderland." Through mail order and 250-plus stores. Public domain films, rock concerts and cartoons also available.

MITCHELL BROTHERS FILM GROUP

San Francisco, Cal.
Offering 15 X-rated programs in-

cluding "Behind the Green Door," "Resurrection of Eve," "Autobiography of a Flee," "Inside Marilyn Chambers," "Sodom & Gomorrah" and "C.B. Mama." For sale at about 100 stores and by mail order. They also have a distribution company called Video Sales that distributes everything from Bruce Lee films to public domain films.

NEBULAE PRODUCTIONS **Flushing, N.Y.**

"Flowing Falls," "Flowing Sea" and "Afternoon Delight" are the most requested titles of a 14-tape series called "Video Wallpaper." The tapes are designed as a relaxing backdrop, providing a conducive atmosphere for people to relax and communicate with each other. Purchase through mail order.

NILES CINEMA **South Bend, Ind.**

A network of over 150 dealers handles the Niles library which includes four exclusive titles: "Schizo," "The Harrad Experiment," "Love All Summer" and "I Wonder Who's Killing Her Now." Over 400 titles available, mail order accepted. Titles also from Magnetic Video, Video Tape Network, Media Home Entertainment and Home Theatre Movies.

NORTH AMERICAN COMMUNICATIONS **Lake Bluff, Ill.**

The company offers a tape called "Ascent 1" which is one hour of computer generated art and electronically synthesized music. Flowing shapes and rhythms in color. Mail order and at about 600 retail outlets.

NORTHEAST VIDEO & SOUND **Stratford, Conn.**

Specializes in rare tv shows from the

50's, many of them taken from the original kinescopes. Dean Martin and Jerry Lewis, Frank Sinatra, Fred Astaire, Abbott and Costello, Judy Garland, Mary Martin and Barbra Streisand are among the personalities appearing on these tapes. NEVS Video Network also offers public domain films in addition to their specially-produced tapes. Via mail order.

NOSTALGIA MERCHANT **Hollywood, Cal.**

One of the top distributors of prerecorded videotapes, Nostalgia Merchant has the rights to over 500 programs from companies like RKO, National Telefilm Associates and Wrather Corp. Most requested titles include "King Kong," "Citizen Kane" and "Gunga Din," through mail order and about 500 stores. There are 153 titles featuring classic westerns, Marx Brothers movies, and film classics as well as old tv shows (Lone Ranger, Roy Rogers, etc.).

PACIFICA LABS **Tarzana, Cal.**

Specializing in RKO "B" westerns and serials, there are about 200 tapes available. Mail order only, the company also distributes tapes of Nostalgia Merchant, Magnetic Video, 20th Century-Fox.

QUALITY X VIDEO CASSETTE **New York, N.Y.**

Considered one of the best video distributors of X-rated films, Quality X features such hits as "Misty Beethoven," "Maraschino Cherry," "Take Off," "Campus Girls," "Barbara Broadcast," "Naked Came the Stranger" and "The Private Afternoons of Pamela Mann." About 60 titles re-tailed at about 300 stores and mail order. Distributes films from Cosmos Releasing, independent producers and Mature Pictures, the parent company of Quality X.

RED FOX VIDEO **Elizabethville, Penn.**

"Gorgo," "Elvis's Golden Days" and "Elvis's Comeback Show" are the big sellers. Titles from Magnetic Video, Allied Artists, Nostalgia Merchant,

Video Warehouse, and Video Communications. About 40 public domain titles.

REEL IMAGES

Monroe, Conn.

Specializing in old tv series from the so-called Golden Age including "Amos 'n' Andy," "Colgate Comedy Hour" and rare kinescopes from 1948-55. About 300 titles available through the mail. Also distributes films from Magnetic Video, Nostalgia Merchant, Niles, Cinema Concepts and Sports World.

SCORPIO ETC.

Reseda, Cal.

Primarily a porn movie distributor, their best selling tapes include "Football Widow," "A Love Story" and "Report Card." Newest releases are half-hour tapes shot in video for the home market, retailing for \$39.95. Programs can be purchased directly from Scorpio or at any of the 50 retail stores that sell their 200 tapes.

SHEIK VIDEO

Metaire, La.

Distributes 78 titles, all public domain films and tv shows. Biggest sellers are the "Amos 'n' Andy" shows, "Star Trek" episodes, "Abbott & Costello" double features and Ed Wynn films. "Who Killed Doc Robbin?" "The Human Monster," "Till the Clouds Roll By," "This is the Army" and "They Made Me a Criminal" are among their feature film titles. Distributes films from Magnetic Video, Allied Artists, Nostalgia Merchant, Video Warehouse, Channel X and Quality X. Available through the mail and at about 15 retail outlets.

SHOW/TAPES HOLLYWOOD

N. Miami, Fla.

Operating through a P.O. Box in North Miami, the company offers country music tapes (130 hours) and

public domain films. Distributes the tapes of Gannaway Productions.

SPORTS WORLD CINEMA

Salt Lake City, Utah

Best known distributor of sports tapes, over 100 titles. Most of their programs never aired on broadcast television. Greatest hits include "Fantastic Football Funnies & Sensational 60's," "Champions Never Quit" and "Fire & Rain, Wheels Keep Rolling." Recent additions include "The Complete 1976 Summer & Winter Olympics" (110 minutes) and a five-hour golf instructional series, "The Name of the Game is Golf." Available at approximately 50 retail outlets and through the mail.

STUDIO FILM & TAPE

Hollywood, Cal.

A retail dealer, Studio Film & Tape also has an extensive mail order business. The company says it chooses tape selections for their "repeatability" and this includes such films as "Reefer Madness," "Flesh Gordon," "Groove Tube," and "Tunnel Vision." It also offers Julia Child cooking lessons as well as tennis and skiing lessons. Distributes 70 tapes, and offers specials on public domain films from time to time.

TAPE CLUB OF AMERICA

Yardley, Penn.

TCA offers movies, public domain titles, X-rated films, concerts and products of its latest venture, Theatre-to-Tape, a production company that videotapes New York plays. "Are You Now or Have You Ever Been" is now in distribution. Best-selling

tapes include "God's Little Acre," "Swingin' Stewardesses," "Nothing Sacred," "A Farewell to Arms," "Horror Express," "Deep Throat" and "Magical Mystery Tour." 200 titles available at 550 stores and through mail order.

TELEVISTA PROJECTS

Memphis, Tenn.

A not-for-profit organization that offers tapes on southern folklore, music and images, as well as video art. Titles include "Memphis Southside Blues," "Three Faces of the South," "Honky Tonk," "Sleepy John Estes" and "Toast of Cox Street." Through mail order, 21 tapes.

THOMAS FILM VIDEO

Royal Oak, Mich.

About 500 titles sold at the company's retail outlet in the Detroit area and through the mail. Best sellers include "Patton," "MASH" and "The Story of O." Public domain titles (50 at present) supplied to five other retail stores.

THUNDERBIRD FILMS

Los Angeles, Cal.

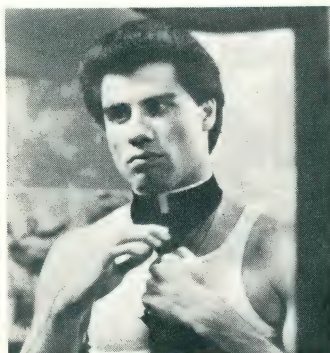
Mostly public domain titles, retailed to seven stores or through the mail. Best sellers include "The Wild, Wild World of Jayne Mansfield," "What's Up, Tiger Lily?" "The Third Man," "The Little Prince," "Daddy's Little Girl," "Rape Victims" and B westerns.

TIME-LIFE

New York, N.Y.

Time-Life has just entered the home video field with their home video club. Membership is \$15 and the operation

Humphrey Bogart in "The Maltese Falcon" available from VidAmerica. John Travolta primps in Paramount's "Saturday Night Fever."





Best-selling tape "The Sound of Music," Video Communication's "Pinocchio" and a scene from "Radar Men from the Moon."



is much like the book or record clubs where members get a choice of one or two titles each month. Membership inquiries are handled via mail to the Time-Life Video Club, Harrisburg, Penn.

TVX DISTRIBUTORS Hollywood, Cal.

One of the major distributors of X-rated software, more than 400 stores retail their programs. Most requested titles: "The Opening of Misty Beethoven," "Barbara Broadcast" and "Inside Jennifer Welles." Mail order available, about 300 titles.

VCX N. Hollywood, Cal.

Distributes X-rated material, primarily at retail stores. "Debbie Does Dallas" and "Dirty Western" are their best selling titles. "Deep Throat," "Devil in Miss Jones," "The Untamed," and "Finishing School" are also available. About 80 titles offered.

VIDEOBRARY Hollywood, Cal.

Distributes about 500 titles, special-

izing in old serials and public domain films. Most popular titles are the "Hopalong Cassidy" series, the "Comedy Cavalcade" (two-reelers of the 30's) and films such as "Return of Jesse James," "Little Big Horn," "Steel Helmet" and "Race for Life." Distributes films of Weiss Global Enterprises and TV National Releasing Corp. Through mail order and about ten retail outlets.

VIDEO CITY Lafayette, Cal.

A mail order company that claims to offer 1,000 titles, many from Allied Artists, Magnetic Video, Nostalgia Merchant, Media Home Entertainment, 20th Century-Fox as well as various X-rated videotape companies. Programs include "MASH," "Flesh Gordon," "Candy Strippers" and many "how to" tapes on disco dancing, french cooking and belly dancing.

VIDEO COMMUNICATIONS, INC. Tulsa, Okla.

Has the rights to over 400 titles, 300 of which are exclusively owned. Mostly G-rated movies including "Life and Times of Grizzly Adams," "Pinocchio," and "Alice's Adventures in Wonderland." Titles from Warner Brothers, Allied Artists, United Artists, Sunn Classic Pictures, American National Enterprises, RKO and Crown International. Tapes are available via mail order or from the 500 stores that retail VCI titles.

VIDEO CONNECTION Toledo, Ohio

Programs from The Nostalgia Merchant, Magnetic Video, Allied Artists and Blackhawk Films. Most requested items are serials and westerns as well as old tv shows, classic movies and X-rated titles. Primarily available through mail order.

VIDEO CORPORATION OF AMERICA New York, N.Y.

VCA is the largest videotape rental company, offering 150 programs from United Artists, Magnetic Video, RKO and independents. Films include "Carnal Knowledge," "The Graduate," "The Sailor Who Fell From Grace With the Sea," and "The Day of the Dolphin." Sports programs include "Highlights of the 1975 and 1978 World Series," "The Year of the Great Comeback" and "Baseball Fun & Games." VCA's rental club is called VidAmerica and programs can be rented through mail order only.

VIDEO DIMENSIONS New York, N.Y.

Claims to have several exclusives including "Nudie Classics," a Betty Boop festival, the pilot show for "Lost in Space," "The Stones Story" and "The Beatles Story." Over 300 titles, most requested are "Star Trek Bloopers," "Super Bloopers" and "What's Up, Tiger Lily?" Public domain films such as "Reefer Madness," "Night of the Living Dead," and "Superman Festival" available. Distributes films from Magnetic Video, Nostalgia Merchant, Blackhawk and Media Home Entertainment through mail order and 14 stores.

VIDEOGRAPHY COMPANY Chicago, Ill.

Distributes "how-to" and self-improvement, instructional tapes on

real estate, aviation, scuba diving, chess, bridge, the stock market and backgammon. Through mail order, the courses may be rented or purchased.

VIDEO INSTRUCTION PRODUCTS Cerritos, Cal.

Offering a series of "how-to" gambling tapes on poker, craps, blackjack and handicapping. But the most requested title is the two-hour feature "How to Beat the House at Blackjack." Mail order only.

VIDEO LIBRARY COMPANY Bala Cynwyd, Penn.

Over 800 titles available including their best sellers, "The Sound of Music," "Story of O" "Groove Tube," "Patton," "MASH" as well as "Hello Dolly," "Papillon" and "The Man Who Would Be King," Elvis Presley movies, Charlie Chaplin features, cartoons, sports and concerts. Mail order sale or available at over 200 retail outlets. Distributes films from Allied Artists, Magnetic Video, Media Home Entertainment, Nostalgia Merchant, Cinema Concepts and Sports World Cinema.

VIDEO SHACK Houston, Tex.

Primarily mail order, Video Shack offers about 400 titles including X-rated films, movies, old tv shows, and cartoons. Most requested titles are "Patton," "MASH" "Story of O" and "Wild Geese." Programs from Magnetic Video, Allied Artists, Media Home Entertainment, TCA and porno distributors.

VIDEO TAPE NETWORK New York, N.Y.

Video Tape Network has been in the prerecorded software distribution business for more than a decade, selling primarily to colleges. Now it has branched out into the home video market with 62 tapes. Specializes in packages such as the Ernie Kovaks series, East Side Kids, Charlie Chaplin series, and unique tapes such as "The Mr. Bill Video Album," "Lenny Bruce Without Tears," "Milhouse," concert tapes with Jimi Hendrix, Jim Croce, and the Boomtown Rats, among others. The company also offers "how to" tapes (throwing a

frisbee, skiing, tennis, etc.). Available through about 1,000 stores and through the mail.

VIDEO T.E.N. Albuquerque, N.M.

Features an exchange program for its 400-plus titles, as well a mail order and retail sale. Mostly public domain titles, old tv shows, X-rated films, concerts and cartoons. Popular titles include "Amos 'n' Andy," "The Third Man" and "Reefer Madness."

VIDEOVISION New York, N.Y.

A new videotape production company that will be marketing children's programs at retail outlets around Christmastime. The programs are animated and are divided into four-minute segments, ten segments to a cassette. Study guide accompanies each 40-minute program.

VIDEO WAREHOUSE Atlantic Highlands, N.J.

Specializing in Grade B and X-rated titles, the company offers 193 titles. Programs include the likes of "Swinging Stewardesses," "Cry Uncle," "The Oldest Profession," "Son of Blob," "Astro-Zombies," "Cars That Eat People," and "4D Man." Claims to retail to 1,100 stores. Not available through mail order. It also handles classic films such as "My Man Godfrey," "Of Human Bondage," "Our Town," and "Nothing Sacred."

VIDEO WEST Sausalito, Cal.

The ten programs offered by Video West were originally produced as a

magazine-type cable-tv show for a system in Marin County, Cal. The one-hour programs include segments from concerts of the New Wave rock group, Devo, a Beatlemania program and a tape on marijuana gardening. Astronics handles their retail distribution but tapes can be purchased directly from Video West.

VISIONDISC New York, N.Y.

Offers ten live concerts shot in New York including Todd Rundgren at the Bottom Line, Alberta Hunter, Mary Lou Williams, Dakota Station, Eartha Kitt and a tape called "Montoya" about flamenco guitarist Carlos Montoya. These programs are offered on tape, not on the videodisc as the company's name implies. Programs may be purchased by mail order in areas which their 78 dealers do not cover.

WONDERFUL WORLD OF VIDEO Hollywood, Cal.

Specializing in X-rated and exploitation flicks, the company offers such titles as "Candy Goes to Hollywood," "Erotic Adventures of Candy," "Redneck County," and "Joy Ride to Nowhere." It also has "Patton," "Those Magnificent Men in Their Flying Machines" and Charlie Chaplin films, among others. Claims to have 100 tapes available through the mail or at their retail outlet.

XS VIDEO PRODUCTIONS Chicago, Ill.

Currently offering only one program, "Comedy Tonite Volume I and II" starring the comedians of the Chicago Hysterical Society. Available through mail order or at 25 stores.



Clockwise from top: "Journey into the Beyond," "House on Haunted Hill" and "The Ape Man."

Video art:

Freeze-frame Photography

The artist calls it "video still photography"—images photographed right off the television screen. Some photographs come from broadcast programs—a baseball game, a sitcom or a dance concert. Some are still lifes—created with a video camera trained on a bowl of fruit, a newspaper page or a glass of wine. In either case, video transforms an original object and the end result is a color photograph.

The techniques may be simple, but Larry Gartel, a professional photographer, has received more than a little attention for his work in the competitive world of art photography.

While Gartel's interest is art, and he often uses a special effects generator to enhance the video images, his basic techniques are useful to anyone wanting to take an image off the tv screen. You may want to record an historic moment as reported by television news, or capture your favorite tv personalities. Or perhaps you would like to make portraits of your

family and friends "as seen on tv"—you can videotape them and shoot a freeze-frame from the set.

For starters, the still life or frozen frame is easier to capture than a moving image, but remember that even frozen action is "moving" on your screen at 30 frames a second. Don't shoot any faster than 1/30th of a second.

Bring together the object or objects you wish to photograph, then train your video camera on the scene to get the desired image on the screen. The camera-to-subject distance will vary depending upon your camera lens, but Gartel usually shoots from six feet. He lights the objects with a daylight-balanced 500 watt flood, finding that it provides a graphic look with bold colors and shadows (you'll probably want to wash out some of those shadows with a second or third light if you're doing a portrait).

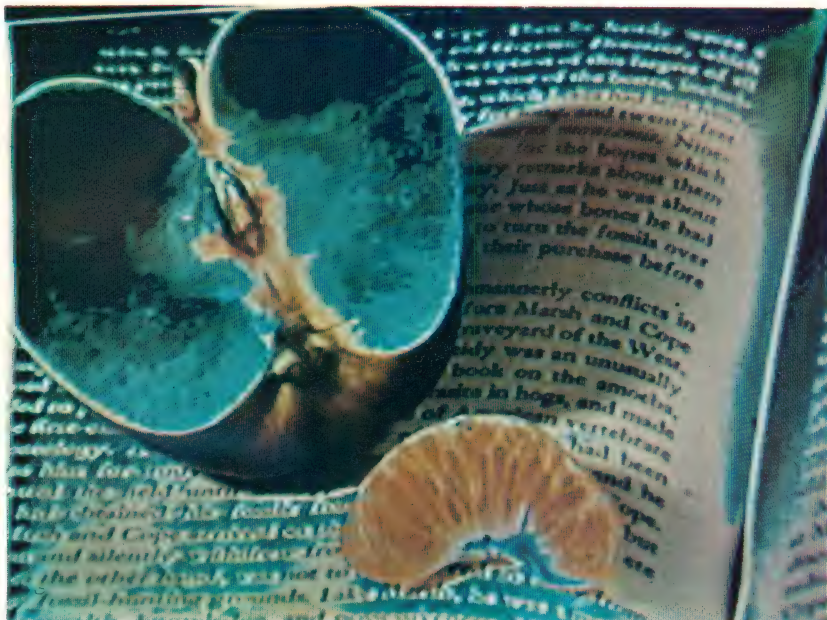
You can then colorize the image by using the color controls on your television set. Experiment. Your pictures

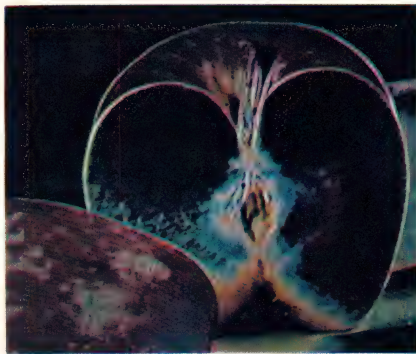
will be the result of your manipulation of the camera, the tv controls and, of course, the objects and lighting.

Once you have the image you want on the screen, set up your still camera (Gartel uses a 35mm SLR) on a tripod in front of the tv set. You must use a tripod for this work—your shutter speed will be too slow for successful hand-held work. Gartel works at 1/15th of a second. He uses Kodachrome 64 film, and the light from the tv set usually results in an f/8 or f/11 lens opening. If your 35mm camera has auto exposure, set the shutter speed at 1/15 and the proper f/stop will be selected. Otherwise, use your match-needle or LED exposure system, or a hand-held meter. (If your automatic SLR is aperture-preferred, revert to manual operation—too fast a shutter speed will ruin the shot.)

To capture an image direct from a broadcast, Gartel uses 1/30th of a second to stop the action. Of course, if your VCR has freeze-frame, you can record the broadcast and freeze the image you want, giving yourself all the time in the world to capture it on film.

Gartel prints on Cibachrome paper, and if you're going to be in New York City soon, you can see his work up close. He will be having shows at the Modern Age Discovery Gallery on East 44th Street in December, and at Nikon House in Rockefeller Center in March.





Examples of Gartel's work. Opposite page: "Fruitprint," and "Forty-Niners." Clockwise from top: "Merce Cunningham Dance Co. #1," "Model and Telephone Repairman," "Tangerines #3," "Sliced Apple," "A Play-off Game," "Banana and Wine," and "Self Portrait."

The Videodisc: 20 Questions Answered



1. Just what is the videodisc?

Basically, a videodisc is the video equivalent of a phonograph record, and a videodisc player is the video equivalent of a phonograph record player. Instead of playing sound-only through speakers, the videodisc player plays pictures and sound through your tv set.

2. What's the difference between videodiscs and players and videocassettes and cassette players?

The audio analogy still works. The disc system is for playback only, just as you can't record off the radio onto a record, nor can you make your own

audio program on a record. And you can't erase a record and use it for something else. Videodiscs are manufactured in a special factory just as audiodiscs are pressed.

3. Then if the disc can be used only for playback, and cassettes can be used for playback and taping, why is there so much excitement about the disc?

Discs are designed to be dramatically less expensive than cassettes for prerecorded programs.

4. Why should they be less expensive?

Two major reasons: oil and time. A

The Magnavision system.

videodisc will use much less plastic to carry the same amount of material as a videocassette's plastic tape. Plastic is made from petroleum. We don't have to explain about petroleum. The other factor is that prerecorded cassettes are produced by "real time" duplication from a master. That means that an original tape is played on a player, and a blank tape picks up the signal on a recorder, and a one-hour program takes one hour to duplicate. Of course, several tapes are made in each duplication session (with one master feeding banks of recorders), and there is work being done in high-speed duplication, but the process is still time-consuming. Discs can be stamped, pressed, injected, or otherwise produced in a rapid fashion, perhaps one a second.

5. Where can I buy a disc player right now?

In Atlanta or Seattle. The first consumer videodisc system on the U.S. market is Magnavision, from Magnavox, which is being test-marketed in those two cities.

6. Is the Magnavision system going to be the only one?

No. RCA is expected to introduce a disc system early in 1980.

7. Are the RCA and Magnavox systems compatible?

No. At least they are not expected to be. As of this writing, RCA may still change the exact format for its disc system, but the original RCA and Magnavox systems were almost as different as *night and day*. The only similarity was that they both looked something like a phonograph record and player.

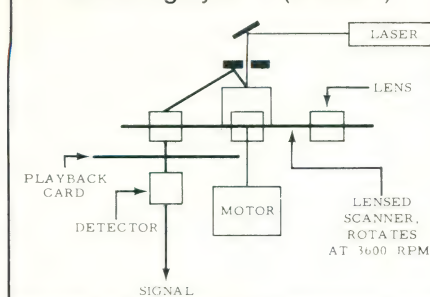
8. How do they differ?

The Magnavox system (which, by the way, was developed by Philips, the Dutch electronics giant, and MCA, an American entertainment conglomerate) is "optical." It uses a tiny laser in the player to bounce light off little pits in the disc. The difference in light that it receives from the presence or absence of a pit goes into decoding circuitry and creates the picture and sound. Nothing actually touches the disc. The laser "reads" the disc; it doesn't touch it like a phonograph needle.

9. And the RCA system?

The original RCA system was designed to be "electro-capacitive." The disc would have grooves. There would be a stylus that would ride in the grooves. But unlike a phonograph record, the coded information would not be in the grooves, but under them.

Scanning system (Battelle).



The pits on this disc would be metalized, and the stylus would be metal. The differing characteristics of the pits would produce a difference in capacitance in the decoding circuit, and this difference would recreate the video signal.

10. Why aren't they compatible?

Even though laboratory work has shown that optical players might be able to handle capacitive discs and vice versa, the RCA disc spins at 450 rpm and the Magnavox at 1800 rpm.

11. That's a lot faster than phonograph records. Isn't it dangerous?

No. *The discs* are well balanced and cannot be touched while playing.

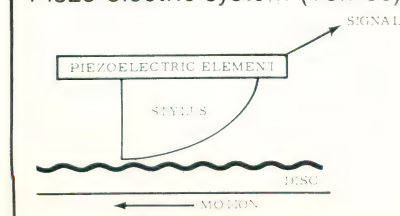
12. So it's just RCA versus Magnavox, then?

Absolutely not! Thomson-CSF, a major French manufacturer, has a system under development. Zenith has been working on systems for years. And there are many others. The first videodisc system, and one that is still very much in use, was created by the joint venture between Telefunken in Germany and Decca in England called Teldec. Their system, TeD (for Television Disc) is on sale in Europe and in Japan. There is a firm in California that is working on some industrial applications of the TelDec system.

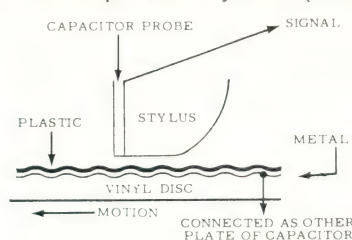
13. Would I be correct if I guessed that the TelDec system won't work with either the Magnavox optical system or the RCA electro-capacitive system?

You'd be correct. The TelDec system is piezo-electric, a system similar to old crystal phonograph systems, where the needle moved up and down in response to the changing surface of the record. The up and down

Piezo-electric system (TelDec).



Electro-capacitive system (RCA).



movement was translated into a signal. Since the TelDec disc is spinning at 1800 rpm, the movement of the needle would snap it, so instead, the disc gets compressed under the needle, and the release and compression of the disc from the pressure of the needle is what creates the video signal.

14. Let me guess again. There are more systems?

Right again. Sony has been working on a number of systems, including one called MAVICA, which uses a **magnetic video card**. Wolfgang Bogen GmbH has been working on a strange system that has a phonograph-like record in the middle of it that carries the audio and also controls the tracking of the magnetic part that carries the video. Battelle Research Laboratories, a contract research lab, has been hired by several companies to develop video-disc systems. One they've developed uses a disc that stands still while a little ring of four scanners revolves above it at 3600 rpm.

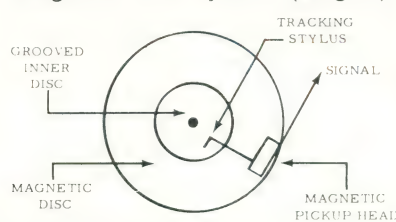
15. Are any on the market anywhere?

Pioneer has developed an optical system which has been sold to General Motors for use in dealer showrooms, and they'll probably come out with a consumer version. And Matsushita has the Visc system, which though it hasn't even come out, has become Visc II. It is closest in design to a phonograph record, with the information in the grooves of the disc.

16. And, of course, they're all totally incompatible?

Right. The only thing vaguely re-

Magnetic disc system (Bogen).



sembling agreement is the speed at which the disc rotates, and 1800 rpm is common to most of the systems. This number is derived from the fact that there are 60 seconds in a minute and 30 frames per second in U.S. video, so one revolution of the disc gives you one video frame.

17. Enough about technology. What programs can I buy today for the Magnavox system?

MCA, which produces the discs for the Magnavox system, offers over 200 titles, including feature films from Universal, Warner, Paramount and Walt Disney, as well as old movies, tv movies, American Film theatre movies, and some sports and self-improvement programs (cooking lessons with Julia Child). Among the recent movie releases available are *Animal House* and *Saturday Night Fever*.

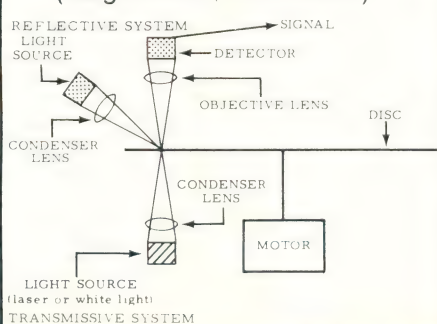
18. Will the same programs be available on RCA discs next year?

Some of them. Some titles are being signed for disc exclusively by one firm, some are non-exclusive. There are also programs being produced now for disc only (that is, you won't see them first at theatres or on tv).

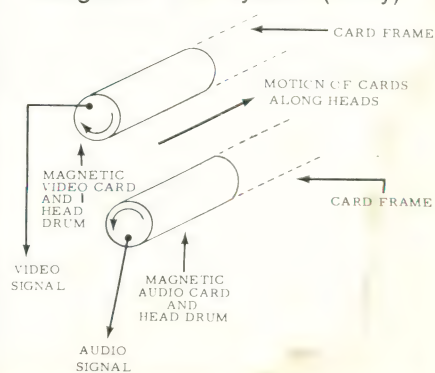
19. Can I hook a videodisc player to a projection tv system, so I can see my movies on a big screen?

Yes. The video output from a disc player is just like that of a VCR. You can hook it up to a tv, a projector, or anything else. Also, many of the disc systems have stereo sound capability, so you can play the audio through your stereo speakers. In fact, some of the developers are planning audio-

Optical system (Magnavision and others).



Magnetic card system (Sony).



From "The Performing Arts and the Future of Television." Drawing by Lenor Robinson.

only discs, which promise incredibly high fidelity recordings.

20. What other advantages can I look for in the disc systems?

In addition to freeze-frame, many of the systems offer slow motion, fast motion, reverse motion and frame-by-frame advance. The MCA

industrial version of the Magnavision system, which is being sold to the U.S. government, has complete random access to any frame on the disc.

Thanks for the information. It seems like there's a whole new world of home video coming with the disc.

Well, it might come. And it might not. Technical Editor Mark Schubin has some reservations about the disc, and not from a technical standpoint. We don't necessarily agree with him, but his comments are well worth considering. We'll let him tell you what he thinks. . .

The 21st Question

By Mark Schubin

21. Has the videodisc's time come?

The videodisc's time has come. . . and gone. Technically, I see nothing wrong with the disc. All of the systems that have been developed are terrific, all of them are workable, and I love them all. But the key to the success of the disc is the point mentioned in answer to Question Three: programs on the disc must be sold at a dramatically lower price than on cassette.

When the disc was first being discussed, there wasn't even a ¾" U-matic cassette. (In fact, when the videodisc was first being discussed, in 1927, there weren't even television sets.) The cost of raw tape was horrendous—about \$200 an hour. Then, with U-matics, tape came down to about \$25 an hour. Now, with 4-hour VHS, the cost of an hour's tape is down to less than \$5. With 9-hour cassettes coming, the cost of an hour's tape will be about \$2 or less. And mass duplicators and high-speed duplication can bring down the duplication costs.

Now, let's look at the disc. The key thing is that the disc, with the program on it, is supposed to be ridiculously inexpensive. Let's go the whole hog and say it's free. You can't get any less expensive than that. So, it didn't cost me anything to make the disc. But I still have the cost of making the program. Let's say I spend \$50,000, which is a fair price for making a program. If I plan on selling 100,000 copies of the disc, the program cost is 50¢ each. I then have to pay for packaging, advertising, several levels of distribution mark-up. . . I may come to a cost of three or four dollars even if the cost of the materials and making the disc came to absolutely nothing.

Now let's decide what kind of pro-

gram we're putting on this disc. Everybody is always talking about the disc as something that can carry specialized programming, because network tv already gives us mass interest programming. So let's say we're going to put out a disc on level-one chess. What percentage of videodisc player owners will buy a program on level-one chess? Let's hypothesize—maybe one percent? To sell 100,000 discs on level-one chess, there would have to be about 10 million disc players out there. To get 10 million players out there, if I'm going to sell them for a decent price, I'm going to need retail stores everywhere with thousands of titles available.

Alternatively, I can sell the disc players for some ridiculously low price and/or sell the programs for a ridiculously low price until I get a market out there.

Back in the old days, there was a man who could do that. His name was David Sarnoff. When Vladimir Zworykin was tinkering in the lab with television, Sarnoff saw its potential and was willing to spend millions to get it onto the market. When color television was being developed, Sarnoff again went into the lab, saw the potential, and ordered sets sold for less than they cost. Again, he lost millions, but established the market for color television. Today, we don't have Sarnoff. We have boards of directors.

When Avco was funding Cartrivision, an early home video format, they sunk millions into it, but it wasn't quite enough. They decided that they couldn't afford to "waste" any more on the project and pulled out to limit their losses.

I don't think MCA's board of directors will be willing to take a bath of \$100 million until discs are established.

I don't think Philips's or RCA's boards will be willing to do it.

I don't think any company today will be willing to put up \$100 million or \$200 million to establish a videodisc market. And if you don't have a videodisc market, the videodisc can't come out.

Now, what's the difference between the disc and the cassette? You can sell videocassette recorders without selling programs. Someone buys a cassette recorder and immediately has access to everything on television, 168 hours per week per broadcast channel, and everything on cable.

Almost a million recorders have been sold without mention of programs for them. All of the advertising spoke of seeing tv when you wanted, not when it was broadcast. Playback of prerecorded cassettes is barely, if ever, mentioned. So almost a million units have been sold without a need for providing programs, and prerecorded cassette marketers have not had to worry about how the playback equipment was going to get into the market.

What about quality? Surely the discs look better than cassettes. True, but not so significantly that it will impact the market. A two-hour cassette looks better than a four-hour cassette, but is that stopping people from buying four-hour machines, or six-hour machines?

Cassettes will be improved, maybe to the point where they will be flat and round and look like discs—but they will be able to record. Maybe they will become magnetic cards, like Sony's MAVICA, but they will still be able to record. Maybe they will be little matchbox-sized, completely solid-state memories, with no moving parts, but they will still record, and that one little feature recording, will be the videodisc's downfall.

P.S. I'm not an economist. Maybe I'm wrong. Would any disc entrepreneurs care to present the other side?

Camera techniques:

Hold It Steady!

The videotapes you shoot should look as professional as your favorite tv show. Here's how to keep your images from jumping and wiggling on the tv screen.

By Ronnie Bronner

After the first flush of excitement at seeing pictures you made yourself on your tv set, it will be time for you to examine and compare the results with regular programs you watch every day.

Whether you like it or not, your family and friends will automatically compare your efforts with whatever programs they are accustomed to watching. That's only natural, since your work is being shown on the same tv set that brings you and them a presidential news conference or the latest sitcom. Are your images as steady as those on your favorite shows? If not, they can be!

For steady images the most important production accessory for a home video system is a tripod. Once you've learned how to use correct exposure and to focus properly, nothing will contribute more to the enjoyment of your videotapes than a steady image. Few of us can hand-hold a camera steady enough so that the images will not shake on the screen. No matter how exciting, captivating or idyllic the scene, if the images wiggle, you'll soon lose your audience. Only mom, dad, grandma, and perhaps a loyal cousin or two will "ooh" and "aah" the

first time baby's indistinct and jiggly image appears on the tv screen, but they too will soon tire of watching such sloppy effort.

Any good production is the result of the care and imagination of the person behind the camera. If you don't put any effort into your productions, why should your audience pay attention? Unless you're a tv news cameraperson who must get the picture or else, it's best for you to be in control of the situation and hold your camera as steady as possible, preferably on a tripod. While we may be annoyed by a bouncing image on the evening news, we excuse it because we know the cameraperson could not otherwise have gotten the picture. Most of the shooting you will be doing will not be that momentous, and even if it were, you will still have a chance to do a little planning in advance of the event to insure steady pictures.

Jumpy, wiggly, jarring images are bound to annoy and detract from the most promising of subjects. Remember that in motion pictures and television, the *subject* usually moves, not the camera. When professionals move the camera, they do it with great

Welt/Safe-Lock VID tripod handles cameras up to 15 pounds. Shown with an optional dolly.





K&H Products' Porta-Brace affords hands-off operation and a back-pack for your portable VCR and supplies.

practice. Master the use of your camera so that when the time arrives for you to tape an important event, your camera will have become an extension of you, both mechanically and electronically. All your energies will then be directed at what is *in front of* the camera, ready for you to record the action. The result will not only be more pleasurable for you, but for all those who will see the results now and in the years to come. As you well know, personal histories—birthdays, anniversaries, baby's first steps, holidays, weddings—become more and more precious as time passes. Be sure to record such events with care.

A dream tripod would be one that is as steady as a boulder and as lightweight as a pebble; compact, yet extendable to any height; one that assumes level positions on any terrain with legs that hold like lobster claws yet are smooth enough not to mar the finest of parquet floors. This dream tripod does not exist, so you will have to settle for the most important characteristic: sturdiness.

Obviously, you'll be looking for a tripod designed specifically for video and motion picture work rather than stills. You'll want one offering smooth movement, whether it sports a friction or fluid head. Otherwise you'll be defeating the very purpose for using a tripod. Make sure the locking mechanism for panning and tilting is strong, keeping the camera rigid in its locked position. By the way, the longer the handle used for panning and tilting, the smoother the action tends to be.

With a pan and tilt head on a tripod, you can move the camera up, down and sideways in order to choose the most effective framing for the shot, then lock the camera in place and shoot, letting the action in the scene take over. A tripod allows you to get into the picture yourself, thus you can become a director and actor at the same time.

Some tripods have an adjustable vertical center post for ease of raising or lowering the camera without disrupting the leg positions. Some tripod manufacturers offer triangles to hold the legs steady, and when mounted with wheels or casters, the tripod becomes a dolly for smooth "trucking" shots. In lieu of a tripod on wheels, wheelchairs, coaster wagons, shopping carts, even skateboards may be appropriated to move

a camera steadily along a prescribed course.

If no other support is available, spread your feet slightly apart, brace your arms against your body, breathe lightly, and shoot. It's the best you can do. Or lean against any heavy, rigid structure such as a building wall, telegraph pole, or standing automobile.

While the steadiness of images taken with any camera with any lens is enhanced by using a tripod, it is an absolute must when using a telephoto or zoom lens. As the image is dramatically magnified, so is the motion of the camera.

Even though the correct-weight tripod is the steadiest support for your camera, there are times when its weight, bulk, or set-up is inconvenient to your shooting schedule. This is particularly true on vacation or when you find yourself with an impromptu shoot. A good substitute is a unipod—a single, rigid leg upon which your camera rests, enabling you to at least prevent vertical camera motion.

There are other supports, too, to help steady your camera. Look them over at your dealer's; get the feel of them before you buy. They come in all sorts of materials and configurations. Some are rigid, others flexible. They are designed for your neck, waist, shoulder, back, arm, foot, or other parts of the body to help steady the camera.

Minipods, monopods, shoulder pads, clamps, suction cups, and other such devices are available to help keep cameras from being used as garden hoses. Tabletop tripods are great for use on accessible flat surfaces from ledges to car tops, or for low-angle shots that are ideal with children, pets, flowers and ferns.

I know someone who wouldn't dream of going anyplace without his home-made bean bag upon which he rests his camera for added support. His ever-useful gadget is pliable yet firm, can rest on a table, chair, or ground. Its flexibility can steady a camera against a round, irregular or sharp edge such as the side of a building, a tree trunk, or picket fence.

If you *must* follow action by moving the camera, study how the pros do it, especially when shooting sports action. Notice how steady and smooth the camera movement is. It's not jerky, like a lot of home movies you often see. If you must move the camera to follow action, make sure the camera is on a tripod, then move it in one direction only, as smoothly as possible, making sure your subject is *a/ways* in the same place as seen

care. After many years of training, they know when they can break the rules in order to purposefully heighten an effect they have in their mind's eye or in their script. Unless you want your audience to experience vertigo, you don't want subjects that don't ordinarily move—a sofa, wall, or chair, a tree, sky, house, or mountain—to move. At the very least, it's distracting.

Watch your tv screen. You'll find perfect examples of good, steady camera work. You'll soon discover that the action occurs *within* the scene *while* the studio cameras rest firmly on their heavy bases. Action in the program may be heightened by quick cuts between different camera angles chosen by the director, or by using special effects, but rarely by camera movement.

Your tv screen is your best teacher. It's a great way to learn from the pros. Watch a program carefully while taping it. Watch it again, this time not for entertainment, but as a video production student might see it. Many of the techniques used on your favorite programs are yours to use if you will only examine and study the works. You can emulate most of the emotional impact and entertainment values found on your tv screen. The special effects and electronic switching available to the pros does not guarantee a good show. How many costly "specials" have you seen that turned out to be duds?

The beauty of video is that you can practice using your camera without buying additional tape. Just shoot, examine and learn from the results, and apply your new-found knowledge to the next shooting session, erasing your mistakes as you retape. Repeat this prescription as often as necessary. The important thing is to

through your viewfinder.

If you're videotaping from a moving vehicle such as a car or train, it is *still* best to use a tripod secured to the floor. You can also clamp your camera to the window frame. You might think that cradling the camera in your arms would help absorb the motion of the train or car. On the contrary, your body will actually *magnify* rather than absorb the shocks as they occur. And since your body is bound to move at variance with the motion of the vehicle, the camera will record even more motion. At least, when using a tripod or clamp, the motion of the vehicle will be recorded authentically, though it may be hard on the eyes.

When shooting from a moving vehicle, it's best to shoot either toward or away from the direction of travel. Try not to shoot at a right angle, especially if objects flash by close to the camera. You're liable to end up with a shower of horizontal streaks rather than recognizable images.

How should you select a tripod?

Look for a production accessory that will render your tv pictures professionally-steady. Have your dealer place your camera, or one similar to yours, on the tripod of your choice, with legs fully extended. Turn the camera on and watch the image on the monitor. If the picture is steady, you're half way home. Now, holding on to the handle, pan and tilt the camera, locking it in place from time to time. If you can maneuver the movements easily and smoothly and the camera locks into position without slipping and with the image on the screen still holding steady, the tripod is probably the one you want. With all other options considered, you are ready to purchase the tripod.

There is no question that the use of a tripod limits your shooting space. At first this may feel restrictive, but instead of being a hindrance, your tripod will help you and your "actors" remain within a specified area. This restrictive camera environment has other advantages besides producing steady pictures. Staying within a fixed area makes for easier focusing

and lighting, and conveniently contains the set, sound and acting dimensions.

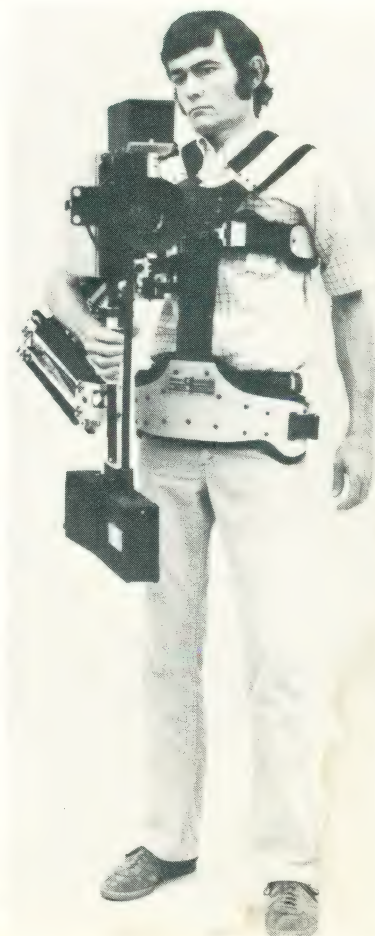
You'll soon learn, too, that close-ups revealing subtle nuances are more appropriate to the image size of your tv screen than gross action rendered in long shots. Unlike the larger-than-life cinema screen, tv's diminutive size and coarser resolution doesn't call for broad, complicated and busy vistas. A close-up of a baby's pudgy fist bringing a toy toward its face in an act of discovery has more visual and emotional impact than a long shot of the Grand Canyon under the most appealing of atmospheric conditions.

Remember, when you're showing off your latest self-produced tv show: your viewers, fairly or not, are comparing it with the competitive programming of the networks, whose multi-million dollar spectacles are produced by highly trained professionals using the most sophisticated and expensive equipment. The least *you* can do is hold your camera steady!

How the professionals do it



At left, a video camera rides the cameraman's shoulder for flexible news work. Below, a studio tripod-dolly. At right, a Cinema Products Steadicam turns the cameraman into a stabilized shooting platform. (You may have seen it at the 1978 Academy Awards telecast.)



Home movies:

Preserve Your Best On Videocassettes

By Gene Warren

Fotomat inaugurated its film-to-videotape transfer service one year ago and in that time, ten million feet of 8mm and Super 8 film has been transferred to Beta and VHS videocassette. The film footage ranged from the newest color Super 8 films to black-and-white 8mm films dating back to the 30's when the format was first introduced. Slide transfer to videotape is also included in the service.

Family histories have been the most prevalent form of film brought in to be transferred in the past year. Somehow, the job of organizing film collections never seemed to be accomplished while the family archives collected dust and disintegrated at the back of a closet. The most common family histories start with scenes of mom and pop arriving home with the newborn baby followed by a series of birthday parties taken in succeeding years. All this is interspersed with scenes of picnics, Bar Mitzvahs, family gatherings, Christ-

mas get-togethers, the inevitable graduations, and, perhaps on succeeding reels, the wedding and the family's next generation.

One customer organized and sent a huge collection of 50-foot reels. When the conversion was completed, his new cassettes constituted a complete four-generation family history. Most customers ordered single cassettes, but some have ordered two or three cassettes of each program for friends or relatives.

The second most popular form of home programming for transfer consisted of vacation footage. Scenes of travel and adventure in all parts of the world have been sent, including films of rides down white water rivers, African safaris, travelogues of exotic Far Eastern vacations, native canoes, indigenous traders bartering with ivory tusks and close-ups of people throughout the world. Of particular interest and value were scenes taken many years ago on old black-and-white film of places that have long since changed and will never be the same again.

The amateur directors were also well represented. These were the people who obviously set out to rival Cecil B. DeMille or Mel Brooks. They

used ingenious titles and credits and filmed on-location at hospitals, airports and train stations. One piece of footage showed a man building a snow woman. After he had completed the frosty sculpture, he proceeded to hack it to pieces with a kitchen knife.

Another category of film transferred was special interest footage. Programs contained hours of people surfing or water skiing. Or the filmmaker concentrated on a theme such as old steam locomotives.

How can the home video enthusiast prepare to use this new service more effectively? Since the better the original film, the better the transfer, clearly the first job is to take the best quality movies you have. It's important to remember that your end product will end up as a television image. You have been watching professionally produced commercial television for years, so you might have a rude awakening when you watch your filmed epics on your home screen.

When you bring film to be transferred, you will get your original film back in addition to the videocassette. The transfer process involves the projection of light through the film

just as you do when you project a motion picture at home. Nothing touches or otherwise damages your original footage. When the films are returned, any 50-foot reels will have been spliced together and loaded on 400-foot reels.

Fotomat's film-to-tape transfer facility includes 18 complete film chains. This is how it works: A fresh leader is spliced onto the first reel of film, which is then loaded into an automatic inspection machine that performs an initial cleaning and checks the film for mechanical damage. If damage is detected, the film stops and the operator inspects and repairs or cuts out the damage.

At the end of the first reel, the tail leader is removed and fresh three-second black leader is spliced on. This is then spliced to the first frame of pictures on the second reel. These processes are repeated until all reels are completed and wound onto a larger single reel. Then the entire length of film is placed in a separate machine where it is rewound, cleaned and lubricated; a process called rejuvenation.

The rejuvenated film is then taken to the telecine system which consists of several projectors, a multiplexer and a telecine camera. The projectors are specially designed to compensate for the fact that the film is projected at a rate of 18 or 24 frames-per-second, but television images are formed at the rate of 30 frames-per-second.

The multiplexer unit provides a set



Quality transfers can help compensate for...

...overexposure...



...underexposure...

They also serve

Sony has a film-to-Beta transfer service called FamilyVision. You bring your 8mm or Super 8 films to a Sony dealer and five working days later you receive your videocassette and original film. The costs of the basic service, which is transfer only, range from \$25.95 for three 50-foot reels to \$49.95 for eight 50-foot reels or one 400-foot reel. Prices include one videocassette for each 400 feet of film.

Optional services cost extra, of course. Background music is provided at \$8 per cassette, editing (removal of blurred or badly exposed film) is \$12.50 per 400 feet of film, color restoration is \$7.50 per 400 feet of film. Opening titles are \$6 per cassette and additional copies cost \$19.50 including cassette. The FamilyVision service also provides for slide-to-tape transfer.

...or poor color balance...



...and can enhance the detail of the projected film.



of motor-driven mirrors that reflect the light beam from any one of the projectors to the input lens of the telecine camera. The telecine camera picks up these images and translates them into a video signal which is fed to a videocassette recorder.

There are a number of optical and electronic corrections and enhancements in the transfer process that can make the finished videocassette even more pleasing to watch than your original film.

- Enhancement is added to accentuate fine detail which adds sharpness and crispness to the picture.

- The process compensates for incorrect exposure. If the original film is overexposed, the process will correct for one stop (twice as much

exposure as there should have been). If it is underexposed, it will correct for as many as 2 or 2½ stops.

- The darkest parts of the picture are adjusted to a predetermined black level, again, to compensate for over- or underexposure.

- The chroma or color saturation is adjusted to compensate for faded or improperly exposed film. The color balance is adjusted automatically.

- The relative amount of red, green and blue in the picture is adjusted to compensate for film that has been shot under incorrect light conditions (indoor film shot outdoors without filter, and so on).

- Black compression is adjusted to bring out shadow detail.

A similar, though less complex, signal-processing system is used for

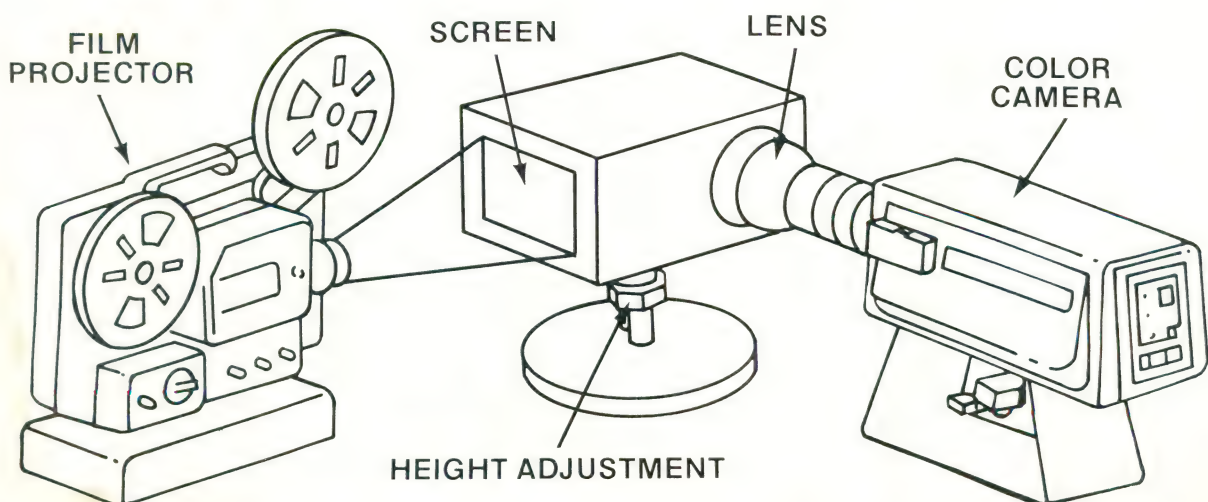
the audio signal to improve the signal-to-noise level and to expand the dynamic range.

Finally, each recorded cassette is removed from the unit from which it was recorded and spot-checked by playing it back on a separate recorder. The output is checked on a picture monitor and a high fidelity audio amplifier/speaker. Then, the inspected cassette and composite reel of film is returned to the customer.

The transfer service is available through all Fotomat outlets and the process usually takes seven working days. The basic service will cost you \$8.75 for eight 50-foot reels, plus \$14.95 for one-hour VHS tape or a two-hour Beta tape. A second copy costs \$3 plus the cost of the cassette.

Do it yourself?

You can do film-to-tape transfers at home with the Quasar KT502QF telecine converter shown here. Focus the image from your projector on the screen, and focus the video camera on the image in the box (a mirror in the unit reverses the "backwards" image on the back of the screen). Turn on your videocassette recorder, turn on your film projector, and you're converting. You can monitor the transfer with your tv set. Simple? Yes. Limitations? Yes. First, you don't get any of the cleaning, correcting and enhancing of the professional transfer services. Second, this optical converter can't compensate for the different frames-per-second rates of film projection and video. You will get some flickering of the image. What to do? Try the Quasar converter at your dealer's. If the results satisfy **you**, pick one up and do it yourself.



Video games: Playing the Field

By Kathleen Lander

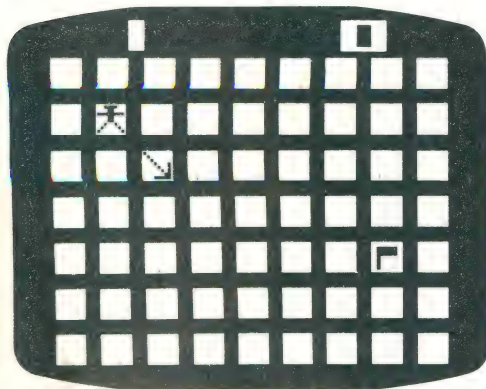
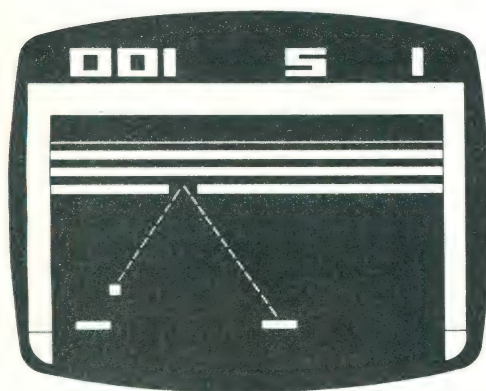


A tension-packed day at the office and a nerve-jangling subway ride to his apartment lead a young New Yorker straight to his television set. He puts in a game cartridge and spends ten minutes racing an electronic cat through an ever-changing maze. He has discovered that his efforts at trying to outwit the cat in the maze is a way of releasing frustration while having fun at the same time.

Today's sophisticated video games serve not only as electronic therapy, they offer more intellectual challenge and high level competition than ever before. The big difference between the new television games and the early ball-and-paddle (commonly known as "pong") types is in the variety and sophistication of action they offer. As a player, you have more control over what happens on the screen and you can often choose the speed and level of difficulty of the game. Increasingly, strategy is the name of the game.

The secret of the new programmable games is a microprocessor, a tiny computer-on-a-chip that stores enough information to make the game slightly different each time it is played. It allows for more interaction between the players and what's happening on the tv screen. Sports fans can play electronic facsimiles of football, baseball, bowling or golf. Or you may try your hand at electronic versions of traditional board games like chess, checkers or backgammon. There are also "theme" games like casino, space wars, regattas or car races. And there is a variety of learning games for children. There are so many game varia-

Graphic examples of Atari's popular video games. On this page: Breakout (below), Flag Capture, Backgammon, Video Chess and Superman Game. On the opposite page, starting at lower left: Basic Programming, Combat, Air-Sea Battle, Video Olympics, Space War, and Indy 500 Game.



tions, in fact, that Atari, one of the biggest tv games manufacturers, has a catalogue that totals more than 1,500 game variations in 32 game cartridges.

Color and appropriate sounds (crowd noises, card shuffling, cheers for the winners and raspberries for losers) add realism and excitement to many video games. And most games have on-screen scoring.

To set up a home game center, you need a basic control unit and separate cartridges for different games or groups of games. You only need a screwdriver and a few minutes to connect the leads that come with the game to the antenna terminals of your tv set. The control unit, which usually has several built-in games, sells for about \$100 to \$200 while the game cartridges average between \$10 and \$25 each. The computer type units, which have many other functions besides playing games, cost much more. The Atari 800, for instance, costs \$1,000.

Most manufacturers of video games put out similar lines. Each company has sports games, war or chase action, casino games, mazes or puzzles and games designed for children. You can play blackjack on Fairchild's Channel F, Atari's Video Computer System or APF's Imagination Machine, among others. The multiplicity of similar games is due to the fact that game cartridges from one system cannot be used in the control center of another system.

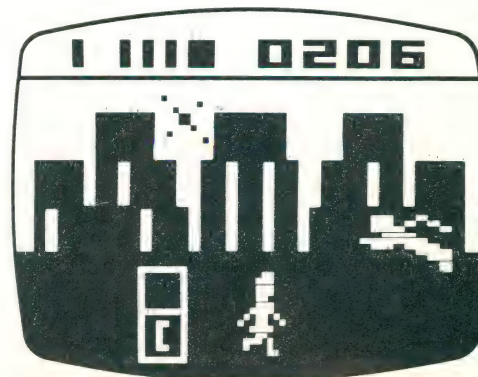
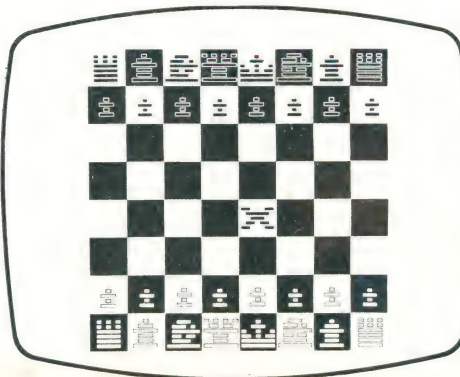
Although the more advanced computers offer a greater all-around capability, you get a greater variety of games with the videogame centers like Magnavox's Odyssey, Atari's Video Computer Center and the Bally Arcade.

All of the video games, but only

some of the computers, come with joysticks or other hand-held controls that let players shoot down alien invaders or shoot an electronic basketball through a hoop. The joysticks let two or four people play at the same time. On the computers without joysticks, one person uses the keyboard to play against the machine.

The personal computers (Apple II, VideoBrain, Interact Model One, Atari's 400 and 800 models) offer other features besides games including color graphics capabilities, music synthesizers and more memory, or computer power. You'll find that the program titles emphasize financial and educational topics more than games, and users can learn to write their own programs for games or a variety of tasks. There are even game programs that will help you if you plan to buy a computer: Magnavox's "Computer Intro" and Atari's "Basic Programming."

But you can have the best of both worlds with one of the new combination game/computer units. The first of these are Intellivision from Mattel and Sylvania (in a joint manufacturing venture), the Imagination Machine from APF and the Bally Level I computer. They are designed as game consoles or master controllers that can be used independently or as part of a home computer. The games centers fit into the housing of the computer system and work in conjunction with other parts of the computer. With this arrangement, you have the option of buying the entire system at one time or of just getting the game center, then later expanding the same equipment if you decide you want the home computer. The entire system will cost about \$500 and industry word has it that



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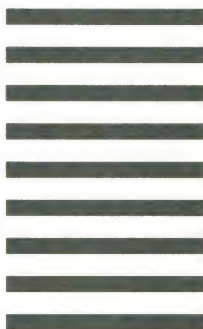
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these are hot items and may be in short supply until next year.

Like the other video games lines, the combination game/computers offer similar sports and action games as well as the strategy games (backgammon, checkers) and children's programs. Intellivision, for example, offers a football game which gives the players the greatest opportunity yet on a tv game to influence the action on screen. It is programmed for 60 minutes and has two halves. One player is the quarterback on offense, his opponent operates the defense and the action develops according to which plays are called. All the strategies of a real football game—including tackling, rushing, blocking, passing, scoring, coping with interceptions and penalties—are contained in this game.

Some players find that the master component controllers for Intellivision are an improvement over the usual joysticks, although they may be a little complicated for some young children. One advantage is that the same controller is used for all games. It combines key board, object, and action controls into one device. Precise maneuvering of on-screen objects is easier than with some joysticks, and there are two launch-and-fire buttons on each side for the convenience of either left- or right-handed players. The printed overlays for different games, with information needed to play, fit over the keys on the controllers.

Multi-player (up to four) or solo competition in sports like boxing, bowling, or baseball are part of the entertainment section of the Imagination Machine. Challenges to skill like backgammon, a series of casino games of chance, and a variety of chase and children's games are also

on their list of entertainment cartridges.

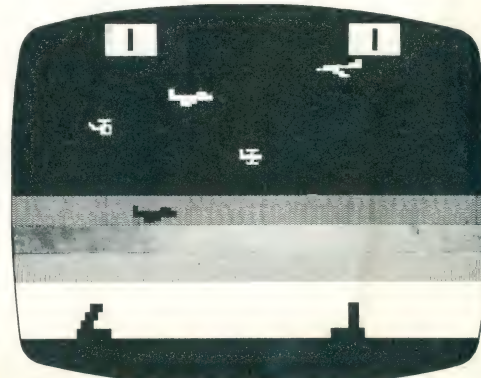
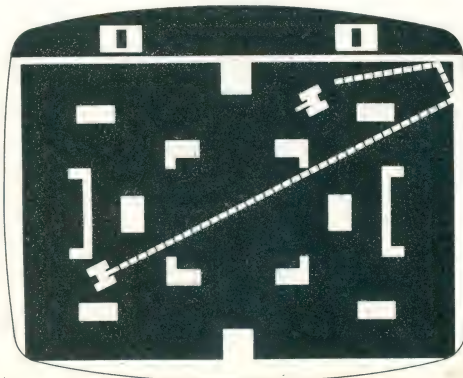
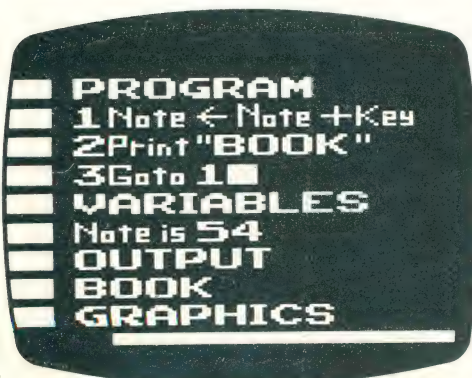
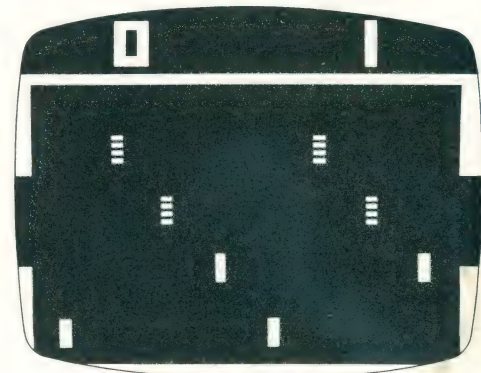
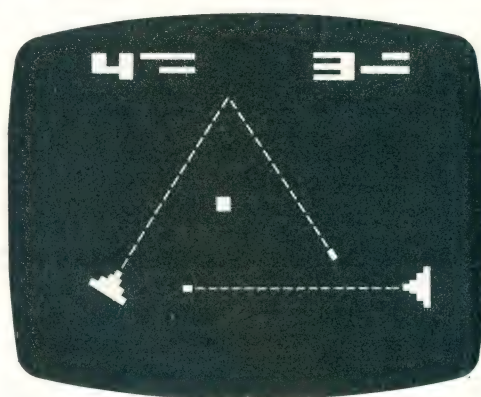
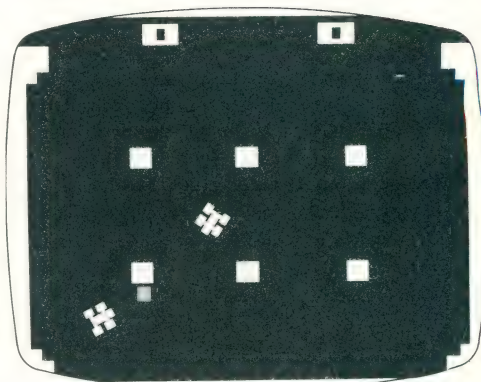
Level I of the Bally Computer System comes with three built-in arcade games, and more are available on Videocade cassettes. With optional additions, the Level I gains computer capabilities of programming and of storing programs.

To avoid confusion, remember that both Atari and Bally make video games and also computer systems. The Atari Video Computer System is a game that includes some education-type cartridges. Atari's computers are the Atari 400 and 800. Bally's game is called the Professional Arcade, and the Level I is a part of the Bally Computer System.

The most popular video game on the market seems to be the Breakout game program from the Atari Video Computer System. It involves a multi-colored wall of bricks that the player must break through to win. There are 48 variations to master.

But new games continue to appear for all of the video game consoles. Eleven more are coming this year from Magnavox for its Odyssey 2. One of them, "Take the Money and Run," is an electronic labyrinth and the manufacturers say that a trillion mazes are possible in all of the games's variations. Magnavox is also offering "War of Nerves" an electronic army game, "Alpine Skiing," and "Showdown in 2100 A.D.," a gunfight game.

Ten additions from Atari include Miniature Golf, that simulates a nine-hole course with a par for each hole, plus new sports and casino games and several games that test skills of coordination. Other recent introductions are Atari Video Chess with 12 levels of play and backgammon with eight game variations.



Your video system:

The Cable Connection

Now you can have your cable and tape it too

By Michael Heiss

Although the proliferation of pre-recorded programs, portable recorders and lightweight, inexpensive color cameras has provided the home video enthusiast with many uses for his videocassette recorder (VCR), there is a tendency to forget that the original reason most people bought their units was for their "time shift" capabilities—the recording of one program while watching another for future playback. And those with cable tv (CATV) have an added advantage of having even more programs to watch and record.

But sometimes the promise of being your own tv programmer is clouded. As one VCR manufacturer's advertisement warns, the time shift capability of its VCR "may not be possible on some CATV systems." Another manufacturer has a sternly worded disclaimer in its owner's manual stating: "If the television is hooked up to a cable system, we suggest you consult your dealer. . . for installation assistance." Some cable systems operators and dealers shy away from hookups when a VCR comes into the picture because of past problems. But fear not. If you want to hookup some cable time shift, here's our recipe for VCR a la cable tv.

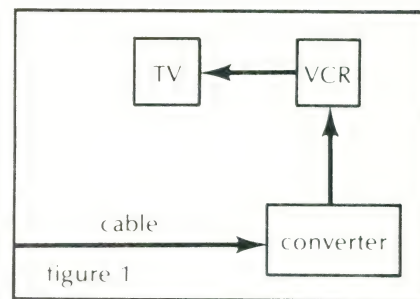
In many cases, being hooked up to a cable system poses no VCR installation problems at all. If your cable system has programming only on the 12 standard VHF channels, then you may proceed with the hookup as described in the owner's manual. However, if your area's cable system has more than 12 channels, or if it uses some sort of scrambled picture system for delivery of a pay channel, you will have a problem. Those extra channels, usually marked on your

converter box by letters rather than numbers, are the midband channels (A through I) and the superband channels (J through Z). The midband channels are so named because they are midway between channels 2 through 6, and 7 through 13 in the frequency spectrum. The superband channels are so named because their frequency range is above the VHF channels, but below the ultra high UHF broadcast channels. These frequencies cannot be received by most standard tv and VCR tuners so the cable company provides you with a special converter box to tune them in. And this is where your problems start.

How do you use the converter so that you get all of these extra channels both on your tv and through the VCR? The first and simplest way you might try to hook up the system is shown in figure 1. You take the output of the converter and attach it to the input of the VCR. The output of the VCR goes to the antenna terminals of your television. Keep your television set tuned to the channel used by the VCR if you want to playback a tape, or to the output channel of the converter if you want to watch broadcast or cable tv.

This works fine unless you try to watch one program while you tape another. Since the tuner on the VCR will have to be tuned to the output of the converter, it will receive only one channel (the one selected by the converter), and the signal passed on to your television set by the splitter built in to all consumer VCRs will be the same channel. Thus, although you can record all channels available, you are restricted to watching and recording the same channel. Obviously, you are losing an important VCR feature of receiving one channel while watching another.

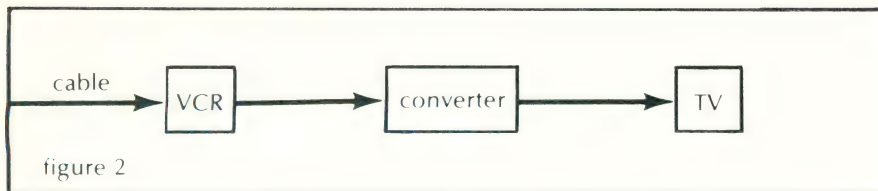
Well then, why not try it the other way around: place the converter after



the VCR (figure 2), with the cable going directly to the VCR output of the VCR serving as the input of the converter, and the converter left hooked to the tv. This will partially solve your problem, for the tuner in the VCR will be able to receive at least the 12 standard VHF signals being fed on the cable, and the built-in splitter will send a full cable feed to the converter, which in turn can deliver all of the channels to your set for normal viewing. Not a bad compromise, but you still miss out on being able to record any of the special programming from stations being fed into the mid or superbands.

What is the solution to the problem? In most cases, it's at this point that you will have to call in your cable company. While the two preceding installation schemes require no tools and no added equipment, if you want to be able to record one channel and watch another, you will need an additional converter. To date, this is one item that's difficult, if not impossible, to purchase legitimately on the open retail market in the United States.

Even though you can now buy many items you could only once rent (such as Xerox copiers and telephones), the CATV converter box remains the sole preserve of the cable companies. This is because, for many cable systems, the type of converter determines which level of service you receive (six-channel,



12-channel, 36- to 40-channel, single-pay channel or double-pay channel). If converters were available on the open market it would curtail cable tv systems' ability to charge extra for certain types of services unless they used "traps" that block out part of the signal sent into your home.

In figure 3, we show you how you would complete the installation with two converter boxes, assuming that you are able to obtain the second box through proper channels. (Perhaps you could even show our diagram to a puzzled cable company installer who says that VCR hookups are a problem.) With the use of any standard two-way, hybrid 75-ohm splitter, which should cost under \$5, you get two feeds from the cable. One goes to the first converter, whose output goes to the VCR, and the other goes to the second converter. You now need a 75-ohm coaxial A/B switch (EIE's model AB5-75 or Arvin Systems' model 600B will do fine) which can be obtained for less than \$13.

Hook the VCR output and the second converter output to the inputs of the switch, as shown in figure 3, and run a cable from the middle output connector of the switch, as shown in figure 3, and run a cable from the middle output connector of the switch on your television. Thus, one side (let's call it "A") is the output of the VCR which has its tuner set to the converter output, with the converter selecting any channel for input, while

the other ("B" side) lets the television look directly at the output of the second converter. Therefore, you can watch anything on the tv and still record anything else on the VCR. The charge for this type of installation varies from one cable system to another. You'll also probably have to pay an additional monthly charge for the second converter and hookup, but at last you'll have a setup that will allow your VCR to do everything you bought it for.

Almost.

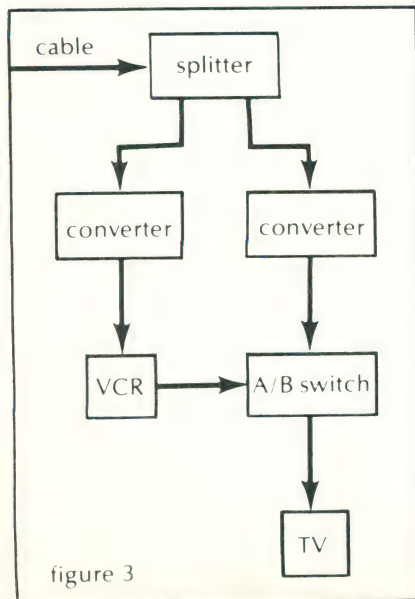
Everything we've said so far is fine if you own a one day/one event machine (basically, any machine with a standard one event mechanical tuner such as Sony's SL-5400 or RCA's VDT-350). With the multi-event programmables, however, you may have a problem. On a number of occasions, I have heard salesmen warn prospective customers of machines such as RCA's VCT-400X, Panasonic's PV-1500, Magnavox's 8225, Quasar's VH-5200 or Toshiba's V-5420, saying that they won't work with cable. This is not entirely true. If you install the machine as shown in figure 2, you'll be able to use the time to program the 12 VHF channels with no problem. However, if you go to the two-converter system, you'll create a problem rather than solve one. The built-in tuner will only see the output of the converter, and thus will not be able to change channels while you're away, though the timer will still be able to turn the machine on and off.

Confused? Don't be, for we have two possible solutions for you. A simple solution may solve your problems with everything hooked up as shown in figure 2 and still allow you to program the midband channels into your machine. If you set the tuner select switch to 7-13 and keep tuning below Channel 7, you may find that you can tune in the midband CATV channels as you would any other VHF or UHF signal. If so, full speed ahead. But this may not work on your VCR. As for the superband channels, you may have some luck by trying to tune above Channel 13. This procedure is not recommended by the VCR manufacturers and your cable company isn't likely to be happy about it either.

So what's the answer to all these problems? A solution has been made possible by the introduction of the

possible by the introduction of the Magnavox MX-40CC converter—manufactured by the Magnavox CATV division in Manlius, N.Y., not the Magnavox consumer electronics folks. This unit goes in place of the VCR's converter in figure 3. It converts all of the incoming signals—be they VHF, midband, superband—to UHF. This allows you to use the UHF tuner in your tape machine to receive midband or superband channels that the tuner is normally incapable of receiving. You can now program to your heart's content, or record that public access show while you use the regular converter on the "B" side of your hookup to watch the network news on Channel 4. By the way, you still can't buy this converter on a retail basis in the U.S. You have to ask your cable company to buy it and install it for you.

There is a trend among tv manufacturers to build CATV-capable tuners into their tv sets. Magnavox and Zenith are among the first. If the trend continues to grow, we might soon see VCRs which are formally capable of receiving the CATV channels, and that will greatly simplify everyone's lot. In the meantime, you can use the suggestions above, and with the help of your friendly CATV company, you should have no problem taping anything you want without getting hung up in a lot of cable.



You can purchase the cables and switches needed to complete the hookups described from most well stocked video dealers, or you may order from some of the firms that package hook-up kits, listed below:

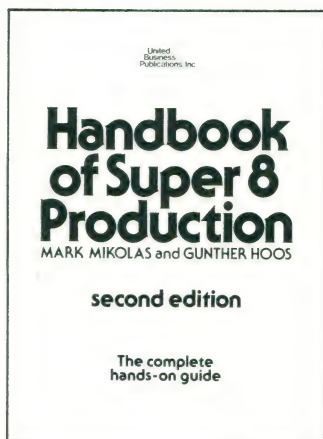
RMS Electronics, Inc.
50 Antin Place
Bronx, N.Y. 10462
The Cable Works
2524 Townsgate Road
Westlake Village, Cal. 91361
Total Video Supply Company
9060 Clairemont Mesa Boulevard
San Diego, Cal. 92123
Marshall Electronics
P.O. Box 2027
Culver City, Cal. 90230

Another firm has an alternative to the use of A/B switches for more complicated hookups involving not only cable, but multiple TV sets and extra inputs such as discs, computers and games. It uses a small patch cable system. Be warned, however, that although this is an excellent solution, if you have many sources and outputs, it can get rather expensive (\$130 and up):

Beta Video, Inc.
6324 Variel Avenue
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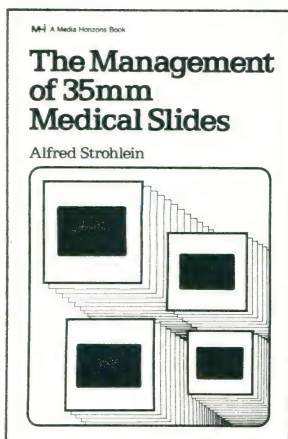
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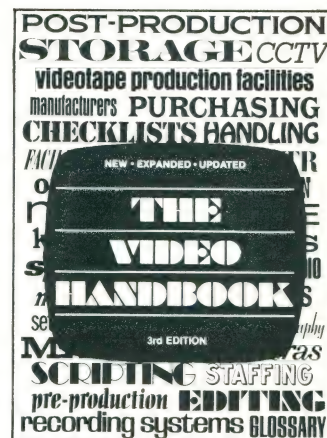
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VideoCasts



The following listings are subject to change, so consult your local program guide. The times given are Eastern Time. The three networks each have several feeds to the four time zones. Generally, a network show that airs at 9pm in the East will also air at 9pm on the West Coast and at 8pm in the Central and Mountain Zones. The big pay-tv services (Home Box Office and Showtime) have two feeds: East and West. An HBO show seen at 9pm in the East would be seen at 8pm in the Central Zone. The same show, fed three hours later to be seen at 9pm in the West, would be seen at 10pm in the Mountain Zone. The public television (PBS) listings are uniform nationwide as the PBS network now has four separate feeds, one for each time zone. But the public tv channel in your area might have a different schedule, so again, check your local listings. Live broadcasts, of course, are seen at the exact time they are broadcast from the point of origination.

November

- 1 **Inside the NFL.** Hosted by Len Dawson. 8pm, Home Box Office.
- 3&4 **MacArthur.** Gregory Peck stars as the general. In two parts. 9-11pm, NBC.
- 4 **Ice Castles.** Rob Benson and Lynn-Holly Johnson skate into

- your hearts. 8pm, HBO.
- 5 **Jane Fonda.** Profile of the actress. 8-9pm, PBS.
Monday Night Football. Houston at Miami. Howard Cosell, Fran Tarkenton and Don Meredith are your hosts. 9pm, ABC.
- 6 **Suspicion.** Cary Grant week on superstation WTBS (Channel 17). 11:30.
- 6 **SRO: Barry Manilow.** Barry in concert. 8pm, HBO.
Candid Camera Special. Allen Funt's usual surprises. 10-11pm, NBC.
- 7 **The Five Forty Eight.** Based on the short story by John Cheever. 8pm, PBS.
Greased Lightning. Starring Richard Pryor. 8pm, HBO.
- 8 **The Searchers.** The John Wayne classic. 8pm, WTBS.
- 10 **The Enforcer.** Clint Eastwood takes matters into his own hands. 8pm, HBO.
Kiss Me Kate. Part of the series, "Hollywood Musicals." With Kathryn Grayson and Howard Keel. 9pm, PBS.
- 11 **Time Was.** Dick Cavett hosts series where he is chroma-keyed into historical times. This week it's the 1920's. 8pm, HBO.
- 12 **The Real War in Space.** Battlefields in space. 8-9pm, PBS.
Tommy. The rock opera. 8pm, HBO.
Monday Night Football. Philadelphia at Dallas. 9pm, ABC.

- 13 **The Dutchess and the Dirtwater Fox.** Starring Goldie Hawn and George Segal. 9-11pm, NBC.
- 14 **All-Star Baseball.** American League All-Stars vs. National League All-Stars. 7pm, HBO.
Live from Lincoln Center. Zubin Mehta conducts. 8pm, PBS.
- 15 **The Bee Gees Special.** Still stayin' alive. 8-9:30pm, NBC.
- 16 **The Magic of Lassie.** 8pm, HBO.
- 17 **The Great Caruso.** With Mario Lanza and Ann Blyth. 9pm, PBS.
Harry Blackstone's Magical Tour. 8pm, HBO.
- 18 **NFL Football.** Baltimore at New England. 1pm, NBC.
Invasion of the Body Snatchers. Donald Sutherland vs. the pods. 8pm, HBO.
- 19 **The Dionne Quintuplets.** Biography of the five daughters. 8-9:30 pm, PBS.
To Kill a Mockingbird. Starring Gregory Peck. 11:30pm, WTBS.
- 20 **Shane.** Alan Ladd as the gunslinger. 8pm, WTBS.
All-Star Baseball. USA vs. Japan. 7pm, HBO.
- 21 **Ormandy at 80.** The maestro leads the Philadelphia Orches-

Coming up on Home Box Office: *Agatha* (top), and *Invasion of the Body Snatchers* (below) starring Donald Sutherland.



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VideoCasts



Seiji Ozawa conducts on public television's *Evening at Symphony*.

- tra in Rachmaninoff's Symphony No. 2. 8pm, PBS.
- 22 **NFL Football.** Chicago at Detroit. 12:30 pm, CBS. Houston at Dallas. 4pm, NBC.
Evening at Symphony. Mozart's Eine Kleine Nachtmusik, and Strauss' Le Bourgeois Gentilhomme. 8pm, PBS.
- 23 **Fourth Annual Young Comedians' Show.** Hosted by Victor Borge. 8pm, HBO.
Rod Stewart Special. 10-11pm, NBC.
- 24 **Slow Dancing in the Big City.** With Paul Sorvino. 8pm, HBO.
The Band Wagon. Fred Astaire and Cyd Charisse put on a show. 9pm, PBS.
A Bridge Too Far. All-star cast in WWII epic. 8-10pm. Part two on the 25th. NBC.
- 26 **Alice Doesn't Live Here Anymore.** Starring Ellen Burstyn and Kris Kristofferson. 8pm, HBO.
Song by Song. Tribute to composer Alan Jay Lerner. 8-9pm, PBS.
Funny Face. Starring Fred Astaire and Audrey Hepburn. 8pm, WTBS.
The Predators. Robert Redford narrates documentary. 9-10pm, PBS.
Monday Night Football. NY Jets at Seattle. 9pm, ABC.
- 27 **Live from the Met.** Brecht and Weill's *The Rise and Fall of the City of Mahagonny*. 8pm, PBS.
- 28 **Road to Rio.** Bing Crosby and Bob Hope. 11:30, WTBS.
The Human Voice. Liv Ullmann stars in Jean Cocteau's one-

Warren

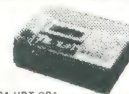
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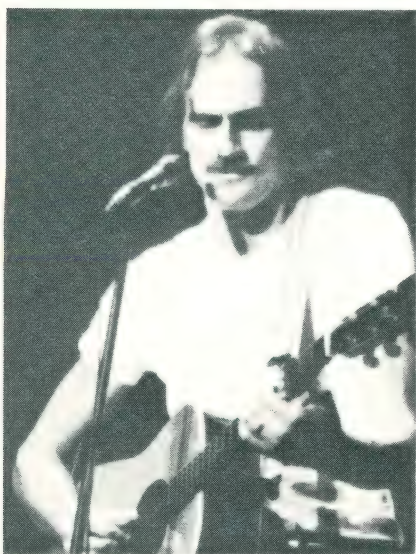
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James Taylor in concert, a Showtime special in November.

- character drama. 8pm, PBS.
- 29 **NFL Football.** New England at 8:30pm, ABC.
- 30 **Agatha.** Dustin Hoffman and Vanessa Redgrave star. 8pm, HBO.

Late-breaking word department (times and dates not available at press time): Movies on Showtime in November will include *The China Syndrome*, *Paradise Alley*, *Love at First Bite*, *Movie Movie*, *Blood-brothers*, *Let it Be*, *An Unmarried Woman*, *Pardon Mon Affaire* and *Lenny*. They are also featuring a James Taylor special, a tape of the play *Tuscaloosa's Calling Me But I'm Not Going*, and *That's Action*, a tribute to John Wayne.

As for the networks, CBS is presenting a Goldie Hawn special with guest star Liza Minelli, and a made-for-tv version of *All Quiet on the Western Front* (a Hallmark Hall of Fame presentation) starring Richard Thomas and Ernest Borgnine.

ABC will be premiering a Dick Clark-produced tv movie *Birth of the Beatles* which traces the early careers of the Fab Four. The network will also be offering a remake of the 30's classic *Topper* starring Kate Jackson.

For children, Warner Cable's Nick-elodeon has a full complement of programming including *Nickel Flicks* (3:30-4pm), *America Goes Bananas* (6-7pm) and *Video Comics* (7-7:30).

The English Channel, which feeds into cable stations all over the country, has several films this fall including *The Man Who Talks to Terrorists*, a documentary about psychologist Dick Mulder; *Guinea Pig Soldiers*, a documentary about the LSD given to American troops

without their knowledge; and *Buster Keaton Rides Again*.

December

- 1 **Singin' in the Rain.** Everyone's favorite Hollywood musical with Gene Kelly, Debbie Rey-

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VideoCasts



Richard Thomas and Ernest Borgnine in *All Quiet on the Western Front*.

nolds and Donald O'Connor. 9pm, PBS.

Capricorn One. Space epic, all-star cast. 10pm, HBO.

2 **NFL Football.** Baltimore at New York (Jets). 1pm, NBC. Cleveland at Tampa Bay. 1pm, CBS. **Goldie and the Boxer.** Made-for-tv movie starring O.J. Simpson. 8-10pm, NBC.

5 **Carmen.** The opera staged by Franco Zeffirelli at the Vienna State Opera House. 8pm, PBS.

8 **High Society.** Musical starring Bing Crosby, Frank Sinatra and Grace Kelly. 9pm, PBS.

9 **Golf Classic.** Pro tournament. 4-6pm, CBS.

9&10 **The Cousteau Odyssey: The Nile.** 8pm, PBS.

10 **Monday Night Football.** Pittsburgh at Houston. 9pm, ABC.

11 **The Great Smokey Roadblock.** Starring Henry Fonda. 9-11pm, NBC.

13 **Bob Hope Christmas Special.** 9-10pm, NBC.

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VideoCasts



broadcasting *A Perry Como Christmas*, *Christmas at the Grand Ole Opry* and a *Pat Boone Christmas Special*. The network is promising a Donny and Marie special and a John Denver special. If you have any good cheer left, you might want to save it for an upcoming movie on ABC in December, *Valentine*, starring Mary Martin and Jack Albertson as senior

George Hamilton in *Love at First Bite* on Showtime in November.

citizens who fall in love.

CBS is checking in with *The Gift*, a movie based on Pete Hamill's novel about growing up in Brooklyn in the 1950's, starring Gary Frank, Julie Harris and Glenn Ford. They are also offering *The Kennedy Center*

Honors, *Kenny Rogers's Salute to the American Cowboy* and the inevitable Christmas specials with Johnny Cash, Charlie Brown, Bugs Bunny, Dr. Seuss's Grinch, Fat Albert, et al. To wrap up, CBS News will be taking a long, hard look at the past decade.

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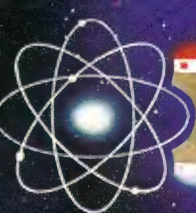
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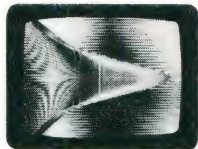
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VideoTapes



Redford-Newman fans will be happy to learn that *Butch Cassidy and the Sundance Kid* leads the roster of fresh offerings from **Magnetic Video**. Other new titles: *The Dutchess and the Dirtwater Fox*, starring Goldie Hawn, *The Poseidon Adventure*, *I Will, I Will for Now*, *In Praise of Older Women*, and *The Young Lions* with Marlon Brando.



VidAmerica, the video rental club, has added Woody Allen's Oscar-winning movie *Annie Hall* as well as *Last Tango in Paris* and *Coming Home* to its list of United Artists films. *Carnal Knowledge*, *Return of the Pink Panther*, *Semi-Tough*, *Lenny*, and *The Graduate* are among titles already on the list.

Two rare Elvis Presley tapes are being offered by **Northeast Video**. One of the tapes, *The Comeback Special*, consists of Elvis's NBC special, complete with outtakes. One of the most memorable segments is a production number called "Let Yourself Go" where Elvis is surrounded by women who feed him grapes, nibble on his ear and paw his body. The second tape, *Elvis in Concert*, shows The King ad-libbing with his musicians, singing his hits, and holding a New York press conference with his father.



Complete versions of the 1976 Summer and Winter Olympic Games are now available from **Sports World Cinema**. The documentary features the greats of the 1976 games including Bruce Jenner, Sugar Ray Leonard, Dorothy Hamill, Nadia Comaneci and Olga Korbut.

Films Incorporated is offering several children's programs on videocassette including three *Mr. Rogers' Neighborhood* programs and a visit to the zoo called *Otto Zoogorilla*. They also have fine arts films and documentaries such as the Georgia O'Keeffe segment of the *Women in Art* series, *Just Crazy About Horses* and *Mud and Water Man* with the potter Jim Sterling.

Over 60 NASA films have been collected into a series of 25 videotapes offered by **AstroVideo**. NASA's greatest hits are all here including the lunar landings, planetary explorations and space walks.

From **Budget Video**, classics such as *The Cabinet of Dr. Caligari*, *Ivan the Terrible*, and *Umberto D* join B-movie offerings *Monster from Green Hell*, *Spooks Run Wild* (starring Bela Lugosi and the Bowery Boys), and *Angels Die Hard* on the company's supplemental list. *Reefer Madness*, *Flash Gordon Conquers the World*, and *At War with the Army*

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VideoTapes

with that irrepressible duo Dean Martin and Jerry Lewis have also been added.

Reel Images has added 15 new chapters of the Dick Tracy serials, one show from the *I Remember Mama* tv show with the original Maxwell House coffee commercial still intact, and the first *Tarzan of the Apes* film starring Elmo Lincoln.

Entertainment Video Releasing has a one-hour tape of outtakes from James Bond movies and a Paul Newman special on racing cars called *Road Atlanta*. One of their newest X-rated films is *The Secret Dreams of Mona Q*.

The **Video Tape Network** has added several live concerts to its tape catalog, including performances by Thin Lizzy, the Boomtown Rats and Black Sabbath. A "punk documentary" entitled *Raw Energy* is also among the new offerings. It was shot in London and features segments with the Sex Pistols, Eddie and the

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VideoTapes

Columbia Pictures' long-awaited list of titles on video does not include some of the company's more recent blockbusters, but it does include recent releases and old classics. Highlights are: *The Deep*, *Fun With Dick & Jane*, *A Man for All Seasons*, *The New Centurions*, *Mr. Smith Goes to Washington*, *Taming of the Shrew* (Richard Burton, Elizabeth Taylor version), *Born Free*, *Bye, Bye Birdie* and *The Harder They Fall* with Humphrey Bogart and Rod Steiger.

Pink Flamingos is the latest offering from **Brenda's Movie House**. This cult film stars the 325-pound transvestite Lady Divine and has been described by the folks at Brenda's as "sleazy, nauseating trash." In color.

In addition to the Paramount titles offered for rent and sale at **Fotomat** outlets (*Bad News Bears*, *Chinatown*, *The Godfather-Parts I & II*, *Play It Again, Sam*), six features from Group I Films are included in the Fotomat catalog. Some of the films have never

seen the light of theatrical release. Films are *Take All of Me*, *The Psychic* with Jennifer O'Neill, *UFO's Are Real* (a documentary on unidentified flying objects), *Sex and Violence*, *Disco Fever* with Fabian, and *The Plague*.

The Nostalgia Merchant is currently offering 100 titles from the early sound period, all comedies. Heading the collection are 60 Laurel and Hardy titles including *Way out West*, *Sons of the Desert*, *Our Relations*, and *Pack Up Your Troubles*. Many of the short comedies will be distributed on cassettes with four titles on each. Other comedians included in the package are Hal Roach, Thelma Todd and Harry Langdon. The company also has a passel of new Western double features.

VCX has added *Debbie Does Dallas*, *3AM*, *The Other Side of Julie*, *Pastries*, *One Hour Preview*, and *The Untamed* to its line of X-rated videotapes. *Debbie*... has quickly become the company's top seller, perhaps

because of the starring performance of Bambi Woods.

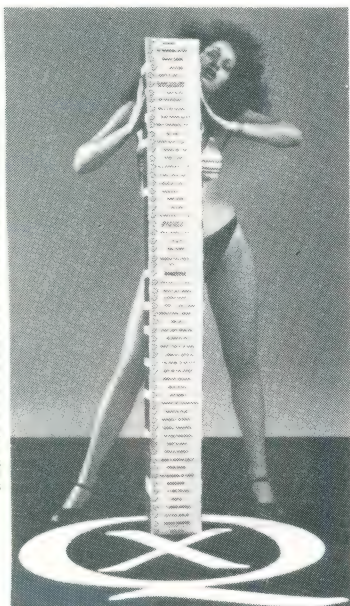
Love Among the Mutants is spearheading **Electronic Arts Inter-mix's** entry into the home video software market. It is a half-hour sci-fi comedy by Joe Tripician and Merrill Aldighieri about a female vacuum cleaner transplanted into a human body. In color.

Blackhawk is offering a crop of classic westerns including the John Wayne flicks *Rio Grande*, *Angel and the Badman*, and *Flame of the Barbary Coast*. *High Noon*, *Johnny Guitar*, *The Lone Ranger*, *Trigger Jr.*, and *Gangs of Sonora* are also represented. Non-western additions include *A Girl in Every Port* with Groucho Marx and William Bendix, *Captain America*, *Adventures of Captain Marvel*, and *Lassie's Greatest Adventure* in which the famous canine is stranded in the Canadian wilderness.

A few choice horror films have been added to the **Video Warehouse**

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catalog including *Disciple of Death*, *Grave of the Vampire*, and *Lemoira-The Vampiress*. Flash Gordon episodes have also been added including *The Purple Death*, *Palace of Peril*, and *Land of the Dead*. VideoVision has added six R-rated

films including *My Pleasure is My Business* with Xaviera Hollander, *Massage Parlor*, *Sex Clinic*, *Whose Child am I*, *Massacre at Central High* and *All Around Service*. The company has recently opened a retail outlet in New York City.

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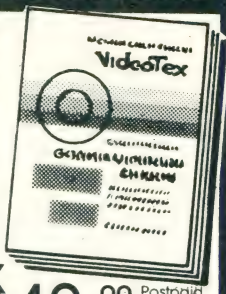
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The RCA SelectaVision videodisc player is expected to come out some time in 1980 and the company has been busy amassing titles for its prospective catalog. Videodisc rights have been bought for 21 Charlie Brown tv specials (A Charlie Brown Thanksgiving, It's the Great Pumpkin Charlie Brown, A Charlie Brown Christmas) and Jesus of Nazareth, the seven-hour Biblical epic that aired on NBC as a mini-series.

RCA has also purchased about 100

movies from 20th Century-Fox and about 200 titles from MGM. Fox titles include MASH, The King and I, Patton, The Longest Day and Tora! Tora! Tora! The MGM titles include Singin' in the Rain, North by Northwest, Easter Parade, The Dirty Dozen, A Night at the Opera and An American in Paris.

The company has acquired classic films from other sources including the original King Kong, Citizen Kane, High Noon, and The Quiet Man.

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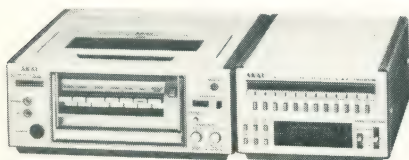
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VideoWares

2-HOUR VCR

"ActiVideo" is the brand name of the new VHS videocassette recorder from **Akai**. It weighs 13.3 lbs. (15 lbs. with battery) and combines features of a stationary VCR and that of a portable system. Record/play time is 2 hours and the system is composed of 2 modules—the VU-7300 tuner/timer with 24-hour LED display and the VP-7300 record/playback unit, which operates on AC current or rechargeable batteries. The unit can be



programmed to record 2 programs each day for up to 7 days. Features electronic push-button controls, automatic battery recharging of tuner/timer, automatic shut-off and tape speed controls from still frame, to single frame advance to variable slow and fast speeds up to 4 times normal. Other features include remote pause control, memory counter, sound dubbing, and flashing indicators for power warnings and tape motion. **\$1,495.**

NEW SELECTAVISION

A new 3-speed, 6-hour VCR in **RCA's** SelectaVision line, the VDT600, is a 7-day programmable that can store up to 4 different programs. It has a new feature called the super long



play speed which can record up to 6 hours via slower tape speed while using the existing cassette. Other features include remote pause control. **\$1,350.**

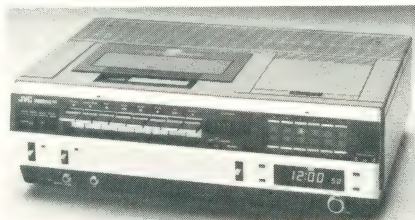
VHS & BETA TAPE

A variety of VHS and Beta-format

videocassettes for second generation VCRs is being offered by **Fuji**. The new cassettes are designed with a new binder system for improved tape and head life. The tape contains a beridox, bertholide iron oxide formulation for the latest long-playing applications. In Beta, prices range from **\$11.95 to \$17.50**. In VHS, **\$15.50 to \$25.50.**

6-HOUR VHS VCR

A second generation Vidstar recorder, the HR-6700U, offers 6-hour programmability on the standard 2-hour tape format, hence, the 2/6 machine. The **JVC** unit incorporates a microcomputer-operated programmable timer, a new tv tuner and a new type of video head configuration that allows for recording at a higher density—5.5-square-feet an hour—and noiseless double-speed playback in the 2-hour mode, triple-speed playback in the 6-hour mode.



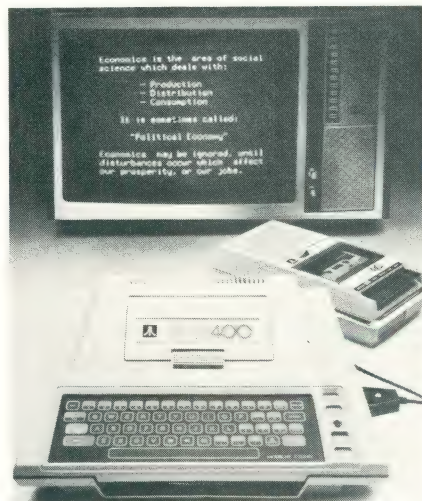
The VHS system's timer has 6 memories, 3 of which are cleared after one cycle of operation while the other 3 are maintained permanently. You can record 6 programs on different channels up to a week in advance, or at the same time every day of the week. Other features include a 2-way auto-search mechanism, variable-speed playback for still-frame and slow motion. About **\$1,200.**

BIG SCREEN TV

The VidiMax Series 700 consists of 2 large screen tv models. Both are one-piece consoles that use single tube projection. The model 750 weighs 50 lbs., has a 50-inch screen and stands at 70 inches. The model 760 weighs 65 lbs., has a screen size of 60 inches and overall height of 80 inches. Both **TransVision** (Corte Madera, Cal.) units utilize a 12-inch focal length lens. The screens are made of polyester and metal. The 750 is **\$1,495**, the 760 is **\$1,645.**

PERSONAL COMPUTER

Long known as a manufacturer of computer video games, **Atari** is now getting into the personal home computer field. The company is offering two models, the model 400, a general



purpose system, and the model 800, designed for those with computer experience. Both systems use BASIC computer language, but other programming languages will become available on cartridge. The 400 features a 57 key monopanel keyboard, single cartridge slot for solid state programs of up to 8,000 bytes of memory, cassette recorder capability and an internal audio speaker. The 800 model has dual cartridge capability and random access memory of up to 48,000 bytes. Optional devices such as telecommunications facility, floppy disc and a 40-column printer available. **\$600** for the Atari-400, **\$1,000** for the 800.

PORTABLE PLAYER/RECORDER

Called "Video Tape to Go," the model VH5200 from **Quasar** weighs 19 lbs. including battery. The 1/2/4-hour

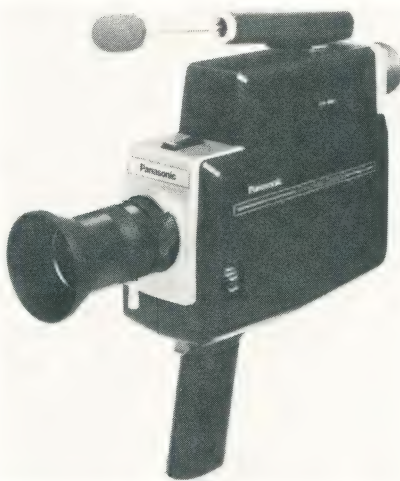


VideoWares

VHS unit operates away from home with a built-in battery, on 12-volt DC current from car or boat or at home on AC current. Power consumption is 13 watts and dimensions are 12½x12½x5½-inches. Standard accessories include a battery pack, car battery cord, shoulder strap, earphones, 5-foot output cable and VHF antenna adaptor. **\$1,150.**

COLOR CAMERAS

A new line of color video sound cameras is being offered by **Panasonic**. All three models can be operated in normal room light, outdoor light or studio light. The PK-400, for instance, weighs 4.4 lbs., has a signal-to-noise ratio of 43dB and features a 2/3-inch single vidicon tube, an electret condenser mic, a color temperature switch, 10-pin connector that allows direct connection to most portable VCRs, an AC adaptor for use with non-portables, a "C" mount lens and an optional viewfinder. **\$699.95.** The



PK-500 weighs 5.3 lbs. and features a through-the-lens viewfinder system, automatic iris for light intensity regulation as well as the same features of the 400 model, for **\$849.95.** The PK-600 weighs 6.4 lbs., and features a 6:1 power zoom lens and a 1.5-inch electronic viewfinder/monitor that lets you see the image

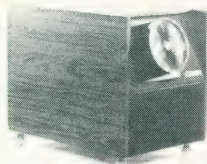
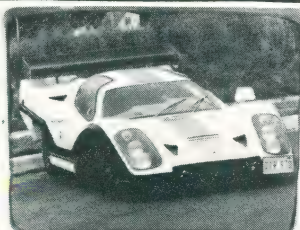
as you tape and allows for instant playback, **\$999.95.**

4½-HOUR BETASCAN VCR

With the new Betascan system of the Betamax SL-5400 from **Sony**, you can now view the picture at all times while searching for program sequences in fast-forward and reverse. Playing and recording time of this model is 4½ hours. You can also control the cuing and reviewing functions and operate the unit from up to 15 feet away. Other features include fast play (3 times normal viewing speed), freeze-frame, audio dub and a 3-day timer. The SL-5400 also includes push button tuning, audio dubbing and 6 recording length settings. **\$1,250.**

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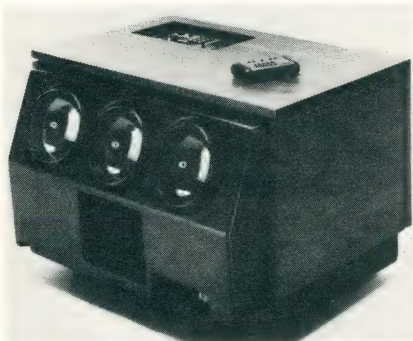
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PORTABLE VCRS

Two new portable videocassette recorders from **Magnavox**, the model 8252 touch-tone unit and the mechanically-tuned model 8251, offer in-home and remote recording capability in 2/4-hour play and record formats. These VHS systems feature battery-operated record/playback functions. The 8252 features an elec-

tronic timer which you can preset to start and stop within a 24-hour period, and a wired remote pause/-channel changer. The 8251 also offers the electronic timer. The units, with battery, weigh 21¾ lbs. Other features include an earphone jack, microphone input and video camera input jack. The 8252 is **\$1,495** and the 8251 **\$1,395.**

30-MINUTE VHS TAPE

For those who need less than 60 minutes of recording and/or playing time, **3M** is offering a Scotch 30-minute VHS videocassette. **\$16.75.**

5-HOUR BETA VCR

With a 33 percent tape speed reduction, the V-5425 Beta-format VCR can play and record up to 5 hours. The new **Toshiba** unit uses a 3.3-hour cassette and is dual speed, thus making it a 5-hour system. The tuning system is microcomputer programmable and can be preset to record up

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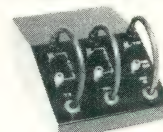
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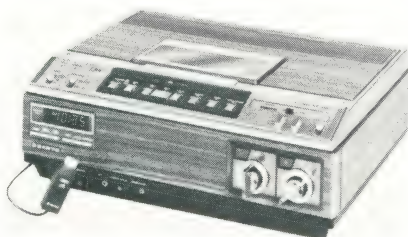
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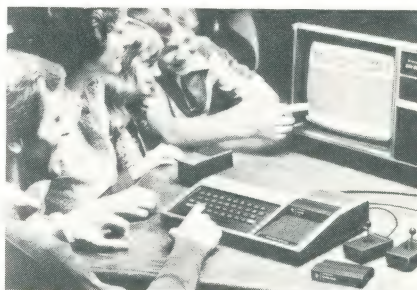


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(RAM), a range of sound effects, 16 colors for graphic display, BASIC programming language and a 13-inch color video monitor. The company produces its own software and calls each tape a "command module." Subjects range from grammar, household budget management to video chess, football, etc. The computer system is **\$1,150** and software ranges from **\$19.95** to **\$69.95**.

6-HOUR VCR AND CAMERA

Making its first appearance on the home video scene, **Sharp** is introducing a programmable 6-hour videocassette recorder and companion portable color sound camera. The VC-6800 VCR is microprocessor-controlled and features something called 7-7-7 programmability. This means that you can preset up to 7 separate programs on 7 different channels up to 7 days in advance. The unit is switchable between 2-hour and 6-hour speeds. Other features include a memory recall button



that displays the memorized commands, an automatic program locate device, electronic tape counter with memory and 4-digit LCD readout. **\$1,395**. The companion camera, the XC-35U portable weighs 7.7 lbs. and features a 1.5-inch electronic viewfinder/monitor, 90-degree rotatable eyepiece, incident light level indicator, built-in electret condenser mic and shoulder pad. **\$1,395**.

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VCR CARE KIT

A collection of products, from tape head cleaner to a special screw driver for removing head cover screws, has been brought together in a VCR care kit by **Nortronics** (Minneapolis, Minn.). Other items include a static-free cleaning cloth and cellular foam swabs. **\$12.80.**

VHS TAPE

A new line of VHS tape is being offered by **Memorex**. The videocassettes are on 1-2-hour formats and 2-4-hour formats. Manufacturer reports low video noise, higher RF output for picture clarity, true color reproduction, low head wear and flat audio frequency response over a wide frequency spectrum. For use with all VHS units. T-60 (1-2-hours), **\$19.99**, T-120 (2-4-hours), **\$27.99.**

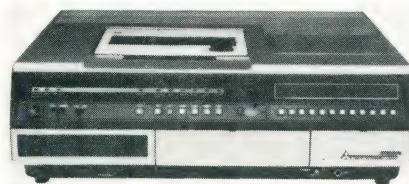
2/4-HOUR VHS VCR

Recording time of 2 and 4 hours is possible with the VT5000A from

Hitachi. There is random time recording control which permits recording to be set in 15-minute sequences, LED readouts which display the time sequence to be recorded, a 24-hour digital clock timer, remote pause control, and a freeze function. A 3-motor system allows you to go immediately into rewind or fast-forward without waiting for the tape to be completely stopped. Audio dubbing also available. Weight, 30.8 lbs. **\$1,250.**

6-HOUR VCR

A new VHS videocassette recorder with 6-hour recording and playback capability has been introduced by




Mitsubishi. The HS-200U offers an optional wireless remote control, has a 7-day programmable memory and electronic indexing for program search in both fast-forward and fast-rewind. The HS-200U also has an automatic pause switch. **\$1,400.**

MODULAR TAPE STORAGE

Made of heavy duty plastic, two modular designed tape storage units are offered by **Pusher Products** (Sun Valley, Cal.). The two units, designed for holding ten and 20 tapes each, display tapes, binder out for easy readability of titles. **\$19.95 and \$34.95.**



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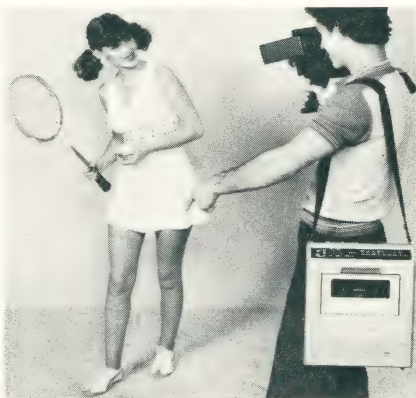
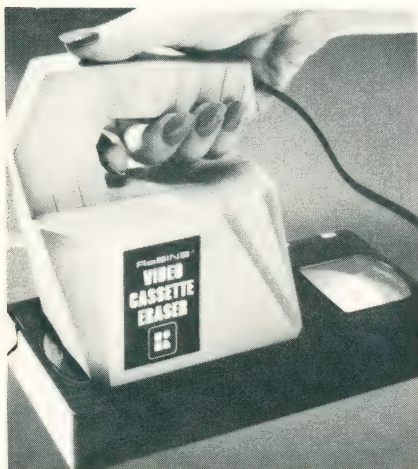
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Home Video

VCR ERASER

Robins Industries (Commack, N.Y.) offers a 4-lb. hand-held bulk eraser for convenient erasing of videocassettes. The AC-powered unit erases tapes in seconds, gives 60 seconds of erasing on a 20-minute charge. Handles Beta and VHS, and can also erase your audio cassettes. **\$53.**



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The VC4000 is a portable color video recorder which has been added to **Sylvania's** entertainment products line. Features include separate record and playback sections, a battery pack and carrying strap for the record section. It has a 2- and 4-hour recording capability and a built-in 24-hour programmable timer. A pause button can be operated via remote control or manually. **\$1,500.**

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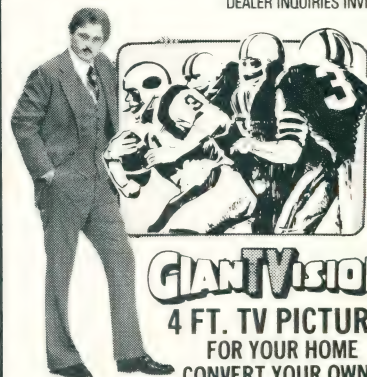
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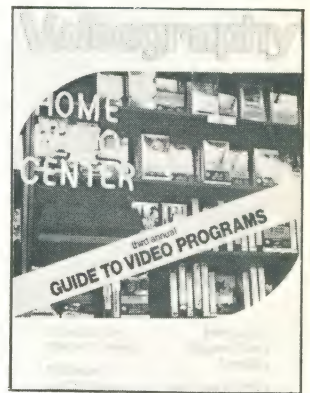
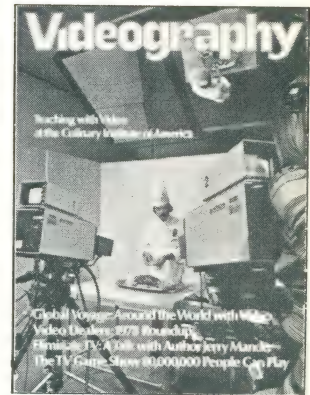
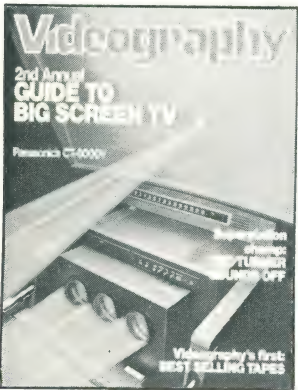
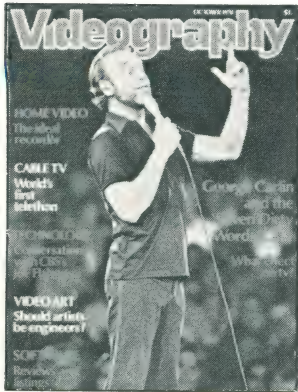
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HV-109

On the Nature Of TV Viewing

By Peter Crown

Bill Moyers, in his last public television "Journal" this season, closed the show with one of the most provocative and courageous remarks uttered on broadcast television. After raising the question of whether we, as a nation, watch too much television, Moyers suggested that perhaps we should seriously consider turning off the tv and spending some time with family and friends.

While it might seem incredible that one of the most highly regarded broadcast journalists would suggest that we watch less tv, Bill Moyers was reflecting a growing consciousness regarding our television viewing behavior.

He's not the only one to reflect upon this. Marie Winn in her book *The Plug-In Drug* and Gerry Mander in *Four Arguments for the Elimination of Television* argue that watching television is not only "bad," but it is harmful. While their approaches are one-sided and the validity of the information on which these books are based is questionable, their ideas are valuable in that they cause us to confront the viewer's responsibility as well as the broadcasters'.

Consider the information compiled by Dr. John Robinson, director of the Communications Research Center at Cleveland State University:

- Americans spend 46 percent of their leisure time watching tv. This is the greatest shift in leisure time use since the introduction of the automobile.

- A sizeable portion of people watch television for the purpose of being relaxed, as opposed to being informed or entertained.

- From one-third to one-half of all tv viewing is done as a "secondary" activity. That is, tv is on while the "viewer" is doing chores or homework as a primary activity.

Further research revealed that when people decide they want to watch television, they will choose the "least objectionable program" and watch it, whether they like it or not.

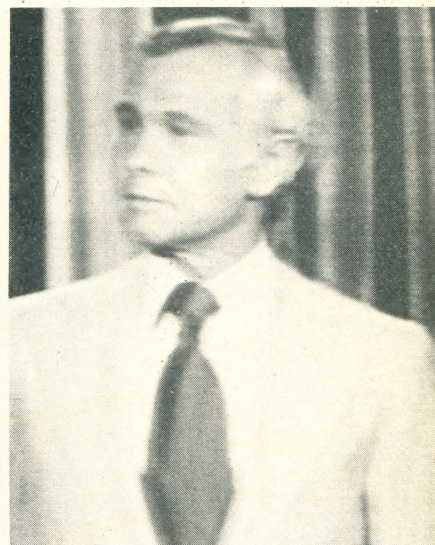
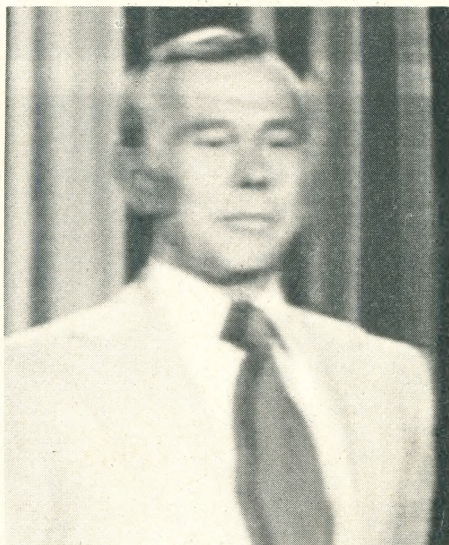
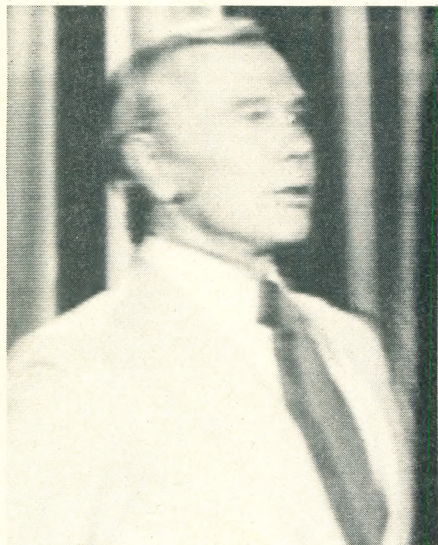
In my own research, I have observed that viewers seem to watch tv with glassy-eyed stares. Television appears to have a mesmerizing quality, well defined in Marshall McLuhan and Quentin Fiore's watershed book, *The Medium is the Message*. Television's bright picture and moving images make it highly conspicuous, something that attracts and holds visual attention. Its relatively small size (projection tv is another matter) results in a small visual angle of 15

degrees, compared with the 180 degrees we normally use to view the world. This reduces eye movements drastically, as if we are watching a candle flame. For this reason television could be considered the electronic fireplace of the 20th century—an idea that combines the perceptual characteristics of the medium and behavioral characteristics of viewers.

Most people are not heavy viewers. New York Times tv columnist Les Brown pointed out recently that "one-third of the potential audience does two-thirds of the daily viewing." He goes on to classify viewer types: 1) Habitual watchers who watch whenever they are home (the classic tv addict). 2) Occasional watchers who watch frequently, but are not habitual viewers. 3) Selective watchers who watch some specific programs, but are mostly indifferent toward television.

These, of course, are generalizations, but they do help us understand how and why people watch tv. Robert T. Bower, director of the Bureau of Social Science Research, in Washington D.C. conducted a study to determine how attitudes toward television have changed over a ten year period from the early 60's to early 70's. In his book *Television and the Public*, he concludes that "people have changed, if only slightly, toward an increased acceptance... of televi-

**"Good evening! My name's Johnny. . .but perhaps
you know me by my generic name, Valium!"**



sion as a filler of gaps and background voids, as a companion, and as a means of escape from duty."

Keep in mind, however, that people do not always tell the truth about their tv viewing habits. When I was taping street interviews for *The Tube and Eye*, a WNET documentary on tv viewing, a very typical response from the person being interviewed was "I only watch PBS and the news." Several minutes later, the same person would begin to discuss how bad *Maude* was this week and the emptiness felt after watching a night of commercial tv.

Paul Klein, who was vice president for programming at NBC, was quoted in the book *Broadcasting in America*, "You don't watch particular programs, you watch television. The medium. The tube. You turn on the set because it is there. . .you view television irrespective of the content of the program being watched."

Some viewers find that a dose of tv helps them get to sleep. This is reminiscent of Johnny Carson's monologue on *The Tonight Show* during the summer of 1975: "Good evening! My name's Johnny. . .but perhaps you know me better by my generic name, Valium!"

It is evident that people watch and use tv in other ways apart from entertainment and information. Now that the home video era is here, the new tv will have similarities to and differ-

ences from broadcast tv, and will have different effects on viewer behavior.

Home video encompasses a new generation of communications technologies which is changing what we see and when we see it. Cable tv, pay tv, superstations, interactive cable and reception of satellite signals are part of this new generation.

The most significant effect of home video will be in the increased responsibility placed on the viewer in choosing when and what to watch. Consider the heavy viewer, for example. It is believed that he operates on the "least objectionable program" principle: once having decided to watch, he will watch whichever show bothers him the least, even if he doesn't care for it. This viewer is now faced with many more options in addition to spinning the dial, forcing him to consider what to watch and what to buy. It is conceivable that this decision-making process will make tv viewing less passive and less addictive.

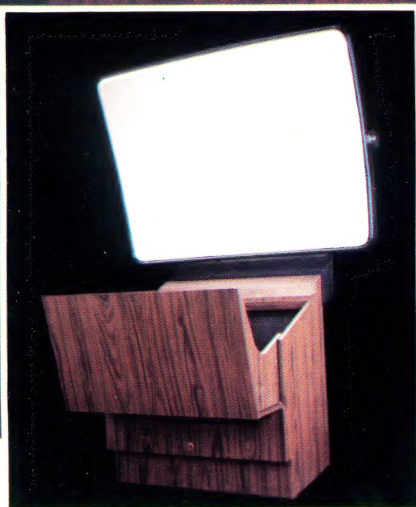
Interactive cable systems such as Warner's Qube may help make television something more than a passive experience. The simple act of pushing a button in response to a question on the screen breaks the inertia of passivity.

The availability of programs on videocassette and videodisc is also crucial. In my opinion, this is pre-

sently the weakest area of the home video scene. The majority of programs available from the major distributors have existed in other forms, notably movies. MCA has acquired rights to old Don Kirshner rock concert programs for videodisc, which I find terribly uninspiring.

Some inroads are being made in the development of new software: for example, the environmental tapes offering views of crashing waves or tranquil deserts. These tapes are perfect for those who like to use tv for background and ambience because they are soothing and inobtrusive. They represent a departure from what we think of as shows or programs. Producers of home video programming will eventually catch up with the opportunity presented by the new technology. That is, to create programming for specialized audiences and to develop new styles and formats.

But we are still stuck with the low-resolution NTSC television system, flickering away like a fluorescent light. While projection and large-screen televisions increase the visual angle, allowing for larger eye movements, television's perceptual features—its bright picture, its attention-holding, addictive quality—are very much present. But the potential for personalizing the medium is the greatest challenge, and ultimately, its reward.



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